AN ENGLISH PHONETICS COURSE

by

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PREFACE

This book is intended for use in university and teacher training courses in English pronunciation. The students particularly envisaged are West Africans. A number of universities and university colleges in Africa include a test of spoken English and some knowledge of phonetic theory among their requirements for intermediate or final degrees. Students attending such courses should find this book useful. While setting out the elements of phonetics, it gives practical guidance on how to overcome the special difficulties that Africans encounter in their pronunciation of English.

With its practical bias the book should be particularly useful to those who will be going out some day to teach English in the schools. If the standard of spoken English is to be improved, as it needs to be improved in many places, the main burden of that task must be borne by the schools. To ensure that the right habits are formed at an age when it is easy to learn a new set of sounds, some form of speech training should begin with the very first lesson in English, and it should continue throughout the school career. To carry out this speech training, the teacher needs to know not only that a given pronunciation is wrong, but in what way it is wrong; he needs some background knowledge of how the speech organs work. But the school English course should not become a course in phonetic theory; the emphasis in the schools should be all the time on the practical aspect. The teacher should not require his class to know about front and back vowels and narrow and wide diphthongs; his job is to see to it, by whatever means may seem best suited, that the pupils make the right sounds in the right places. If a pupil's pronunciation is correct, the best thing is probably to leave him in happy ignorance of how the sounds have been produced. If the pupil uses an incorrect vowel, the teacher may find it useful to tell him to flatten or raise the tongue more, to round or unround the lips, or to make the sound more like this and less like that other sound, and so on; but he should not give the class a lecture on the theory of vowels. A good teacher should know more than he ever passes on to his pupils.

An example may make this clear. One can use the method described in § 103 for learning to say [æ] without telling the class anything about the general difference between front and back vowels. But it needs of course to be emphasized to the class that this particular sound is said with the front part of the tongue.

Frequent and regular use of phonetic transcription is a great help at all levels. Schoolchildren are less tempted to say [kɔtɔn] for *cotton* when they are used to seeing it transcribed as [kɔtn].

A textbook must perforce be somewhat sweeping and dogmatic. The need to simplify, and in some cases to suppress, lays it open to criticism which can only be met by pleading expediency. To those English-speakers who may find perfectly good pronunciations of theirs neglected or ignored I offer my apologies: I had to be selective. I should also like to point out that the various diagrams of the speech organs given in this book do not pretend to a naturalistic accuracy. To drive home the lessons they are intended to teach the more effectively, certain details have been simplified or omitted.

I am aware that what I say in § 5 about the ideal to be aimed at in the teaching of English pronunciation may seem to conflict with the view held by most phoneticians in Africa, who would like to see a kind of Educated African English established. This conflict is, I think, more apparent than real. Even if Received Pronunciation (or "R.P.", Standard English, or whatever one chooses to call it) is the aim, the result in the majority of cases will have a certain African flavour, enough to qualify for the description Educated African English. But the model, for a long time to come, must remain Received Pronunciation. I have developed this view in *Bilingualism* (Methuen, 1949), pp. 14–15, and "The Problem of Spoken English" (*Oversea Education*, April 1954), p. 25.

The present book is based on personal observation over a number of years of the way in which Africans speak English. The description of English usage, though equally based on personal observation, owes a great deal to the work of pioneers like Daniel Jones, Ida C. Ward and H. E. Palmer. I am also indebted to Mr. P. D. Strevens, of the University College of the Gold Coast, for a number of very useful suggestions, and to Mr. J. Carnochan, of the School of Oriental and African Studies, London, for his comments on the manuscript.

The vowel chart in Fig. 14 has been adapted from C. M. Doke, *The Southern Bantu Languages* (Oxford University Press, 1954), p. 27. Acknowledgement is due to the publishers for permission to use this chart.

P. C.

November 1955.

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LIST OF PHONETIC SYMBOLS

English Pure Vowels

1.	[iː]	as in	*bee*	7.	[ɔː]	as in	*saw*
2.	[i]	,,	*bit*	8.	[u]	,,	*good*
3.	[e]	,,	*let*	9.	[uː]	,,	*soon*
4.	[æ]	,,	*back*	10.	[ʌ]	,,	*hut*
5.	[ɑː]	,,	*farm*	11.	[əː]	,,	*bird*
6.	[ɔ]	,,	*box*	12.	[ə]	,,	*above, extra*

English Diphthongs

13.	[ei]	as in	*bay*	17.	[ɔi]	as in	*boy*
14.	[ou]	,,	*home*	18.	[iə]	,,	*here*
15.	[ai]	,,	*high*	19.	[ɛə]	,,	*hair*
16.	[au]	,,	*cow*	20.	[uə]	,,	*tour*

English Consonants

[p]	as in	*palm*	[z]	as in	*zeal*
[t]	,,	*tie*	[ʃ]	,,	*show*
[k]	,,	*come*	[ʒ]	,,	*measure*
[b]	,,	*boat*	[m]	,,	*may*
[d]	,,	*day*	[n]	,,	*now*
[g]	,,	*go*	[ŋ]	,,	*song*
[f]	,,	*fan*	[l]	,,	*lake, tell*
[v]	,,	*voice*	[r]	,,	*run, very*
[θ]	,,	*thin*	[w]	,,	*we*
[ð]	,,	*then*	[j]	,,	*you*
[s]	,,	*say*	[h]	,,	*hen*

Other Symbols

ˈ means that the following syllable has primary stress (§ 143).

ˌ means that the following syllable has secondary stress (§ 401).

ʍ means a voiceless w (§ 325).

ç means a voiceless j (§ 330).

PART I

GENERAL

Chapter I

INTRODUCTION

§ 1. A language may be said to be a method by which a person expresses his thoughts and feelings in such a way that they can be understood by others. Language is, as we say, a means of communication. Some languages, such as English or Russian or Chinese, are used both in speech and in writing; others, for example some of the African languages, have not yet got an accepted orthography and are used mostly, or only, in speech. In this book we shall study the way in which we speak, and in particular the way English is spoken.

§ 2. When we speak, we produce a succession of sounds arranged in groups which we call words, and each word has a definite meaning in the minds of the persons using that language. But to somebody who does not know that language the words convey no meaning; every language on earth has its own particular set of words, most of which are quite different from those of any other language. To learn another language you must learn the words that make up that language, and to speak the language well you must use those words only; it will not do to mix them up with words from your mother tongue.

§ 3. Just as each language has its own set of words, different from those of other languages, so each language has its own set of sounds, different from the set used in any other language. If we compile a list of all the words in a language, we shall get what is called its *vocabulary*; and if we draw up a list of all the different sounds used in that language, we shall get what is called its *sound system*. It should be clearly understood that the sound system of a language is peculiar to that language, and that no other language has exactly the same system. For instance, if we compare two languages, say Yoruba and Fante, or Ganda and Somali, or French and English, we shall find that some of the sounds are very similar or even identical, but others are quite different, and usually there are far more differences than similarities. Very often, too, we find that one language has more sounds than another. Take, for example, the vowels of some different languages. Spanish has five distinct vowel sounds, English and French have twelve each, and German has fourteen. Many African languages have seven vowels, but others have only five, and others again have nine or more. This alone is sufficient to give you some idea of the possible differences between sound systems. Even in the case of English and French, which have the same number of vowel sounds, no single vowel in either language corresponds exactly with any in the other.

§ 4. The learner of a new language must therefore realize that he is dealing with quite new sounds; he must not be satisfied to continue to use any of the sounds of his own language unless he is certain in each case that his own sound is exactly the same as that in the new language, and he must not rest content until he has completely mastered all the new sounds. If he is a Spaniard learning English, it will not do for him to go on using his own five vowels, because English has many more, and unless he learns them all, the words he pronounces will not sound correct and an Englishman may not understand what he says. Similarly, an African learning English must be prepared to learn a large number of new sounds, and he will find that many of his own sounds are not used at all by Englishmen.

§ 5. Many people, when they begin the study of a new language, are discouraged by the number of strange sounds they have to learn. They sometimes ask: Is it really necessary to learn them all perfectly? Surely, they will say, even if my sounds are not accurate, I shall still be understood. The answer is that they may be understood, but not so readily. In the pronunciation of many Africans no distinction is made between *leave* and *live*, between *bird* and *bed* and between *hat* and *heart*; and surely, when you say "He lost his heart" you do not want it to sound like "He lost his hat". Moreover, even if you do manage to make yourself understood, you will not express yourself well; you will not do yourself justice unless your pronunciation is good. The ideal to be aimed at, in learning English, is such a degree of perfection that an Englishman who does not know you, and who is listening behind a curtain while you speak, cannot tell that English is not your mother tongue.

§ 6. But can one really learn to speak like an Englishman? Can one learn an entirely new set of sounds perfectly? They seem so unnatural and come so awkwardly on the tongue, you will probably say. Yes, no doubt they do at first; but if you persevere, you can learn to speak English with a very good accent, and if you concentrate enough, you can make your pronunciation perfect. The bodily organs that we use when we speak, the lips and the tongue and the vocal cords and so on, do not differ very much from one group of people to another. Africans very often have somewhat thicker lips than Europeans; but that need not affect their pronunciation, as has been proved in numerous cases of negroes who grow up in English-speaking surroundings and acquire English as their mother tongue. But if one has already got an African language as one's mother tongue, can one then learn a perfect English pronunciation as well? Yes, undoubtedly. There are many examples of people who have come to master another language in addition to their mother tongue. The best way to learn the pronunciation of another language is by the *phonetic* method, that is, by a systematic study of the sounds of the language and the way in which they are produced. *Phonetics* is the name we give to the branch of knowledge that is concerned with speech sounds. This book deals with the phonetics of English; it will explain how English speech sounds are formed and how you should set about learning to say them correctly.

§ 7. It should be realized from the outset that learning a new set of sounds means forming a number of new habits. You will have to put your speech organs into positions which are not used in speaking your own language. You will find it difficult at first because your muscles are not used to those particular movements. To begin with, you will have to think consciously of the position of your tongue and the shape of your lips, and so on, for each sound that you want to make. You will find it a slow and laborious process and may wonder: How on earth am I ever going to become fluent in my speech if I have to think for about five minutes before pronouncing each sound? The answer is—by constant practice. If you have gone through the experience of learning to ride a bicycle, you will remember how at first you clung awkwardly to the handlebars and had to concentrate almost feverishly and strain every nerve; and yet the result was rather disappointing, for your movements were clumsy and you looked and felt most insecure in the saddle. But in a fairly short time new habits were formed, and your muscles performed their new functions without your brain having to interfere. You can now ride on your bicycle and think about anything you like; cycling no longer requires concentration. In the same way, if you practise sufficiently, your muscles will form new speech habits and you will be able to make the correct sounds without consciously thinking of them.

§ 8. The secret of all language-learning is imitation. The learner should strive to imitate the native speakers of the language, that is, those who have the language as their mother tongue. Indeed, the mother tongue itself is learnt by imitation. No baby is born with an aptitude for any particular language. If a child is taken from his parents and brought up in a country where a different language is spoken, that language will become his mother tongue. So a child's mother tongue is not necessarily that which his mother speaks; he does not *inherit* his language, but *learns* it from his surroundings when he is small. His first efforts to speak are probably not very successful, and his sounds may be very wide of the mark; but gradually he will learn to control his muscles and so produce the right sounds without effort.

§ 9. From this brief consideration of how a child learns to speak several useful points emerge. Firstly, since imitation plays such an important part, it is essential that the learner should have the opportunity of hearing the language spoken correctly. The teacher must be able to make the correct sounds; if possible, he should be a native speaker of the language. Secondly, the student must listen carefully to the sounds of the new language, because unless he can hear the sounds accurately and tell them apart, he cannot hope to reproduce them correctly. For instance, if the learner cannot hear the difference between the English vowels in *short* and *shot*, it is obviously useless for him to try to make the distinction in his own speech. So he must train his ear to hear the new sounds. Thirdly, constant practice is needed to learn the right position and shape of the speech organs, the right movements of the tongue and jaw, and so on, and, most important of all, to fix all these things in one's speech habits so that they become second nature.

§ 10. One further point should be noted. To assist the student in acquiring the new sounds it is important that the teacher should be able not only to make the sounds correctly, but to analyse and describe the method by which he makes them. The small child has no such teacher by his side; but then the child can devote all his time for about three years to the business of learning to speak. As we get older, so many other things claim our attention that we cannot devote all our time to any one of them. Moreover, once we have acquired our first set of sounds and speech habits, namely those of our mother tongue, it requires a more deliberate and determined effort to learn a fresh set. This, then, is where phonetics can help you.

§ 11. Phonetics, to people who know very little about it, usually means a lot of funny characters which make ordinary English words look most strange and barbarous. Although this is not a correct description of phonetics, it is true that in writing about speech sounds we often find it useful to refer to them by means of a *phonetic alphabet*. No student of English can fail to notice that English spelling is not always a reliable guide to pronunciation. If we compare the words *cough*, *enough*, *bough*, *though*, *through*, and *ought*, we see that the same spelling *ough* is used to represent widely varying sounds; on the other hand, in the words *seed*, *beam*, *field*, *key*, and *these*, we see different spellings all representing the same sound. It would be very awkward indeed, if throughout this book we had to keep referring, for instance, to the sound of *ee* in *seed* and the sound of *oo* in *boot*. Instead, we use a special alphabet in which each letter or symbol stands for one and only one sound wherever it occurs. A word written in phonetic characters can be read aloud correctly by anyone familiar with phonetics and phonetic transcription.

§ 12. But although in talking about pronunciation we generally use phonetic characters, phonetics as such is not the same thing as the use of these characters. However diligently you study phonetic transcription and learn that *though* is written [ðou] and *enough* is [iˈnʌf], and so on, unless you can say the sounds that these characters stand for, you will have gained nothing by your study.

§ 13. The fundamental principle in phonetic transcription is, then, that each sign should always stand for one particular sound and that each sound should always be represented by the same sign (see, however, Appendix B). Now certain details of pronunciation can sometimes be simplified or omitted in phonetic transcription, and so in practice we have several different types of transcription, depending on how many details it is considered necessary to include. Some books on phonetics follow one system and some another, but the systems do not vary greatly and it is fairly easy to go from one to another. In this book we shall use the system known as *broad* transcription, and a list of the characters used in this system, with brief explanations of what they mean, is given on p. viii. The phonetic characters will be further explained as we deal with the various sounds in turn in the following chapters. Notice, by the way, that phonetic signs are generally put between square brackets to distinguish them from ordinary letters. In Appendix C we shall explain the differences between our system and some other types of transcription, so that after you have finished this book you can, if you wish, consult other books on the subject.

§ 14. When you listen carefully to the sounds that people make when they speak, you will notice that different speakers of the same language do not always speak alike. The chief cause of these differences is geographical dispersion; many languages are spoken over a wide area, and people from different parts of the area speak somewhat differently. Very often it is possible by the way a person speaks to tell where he comes from. For instance, a Yoruba from Ilorin does not speak exactly like one from Lagos, although, to be sure, they both speak Yoruba. Similar differences can be heard among speakers of Ewe and Kikuyu and probably most other languages in the world. The various local types of a language are known as *dialects*.

§ 15. You will sometimes, in a dialect, hear strange words and forms which are not used outside that particular dialect. In this book we are concerned only with pronunciation and not with vocabulary and grammar; but even if two people use exactly the same words and put them together in the same way, there may still be a difference in those two people's speech, namely in their pronunciation—or accent, as it is sometimes called. In the following pages, when we talk of dialects we mean dialect *accents*.

§ 16. English has a number of dialect accents. In the different parts of the English-speaking world, in England, Scotland, America, Australia, and so on, variations are noticeable; and even within such a relatively small area as England there are many local accents.

§ 17. The existence of dialects raises a problem for the student wishing to learn English. What form of spoken English should he imitate, because he obviously cannot imitate them all? Should he try to speak like a Scot or like an Irishman, like an Englishman from Yorkshire or like one from Devon? No type of English can be said to be intrinsically better than any other; nor can any type of English be termed Standard English, if by that term we mean a form of English which has received the official approval of some authoritative body. No such authoritative body exists; everyone is free to speak as he likes, but in practice we find that a certain kind of English is more widely accepted as a model than any other. This is the type of English known as *Received Pronunciation* or, as phoneticians often call it, "R.P.".

§ 18. Received Pronunciation is the type of English most often heard among educated people in southern England. It is used by the majority of Londoners who have had a university education, and it is commonly heard in Oxford and Cambridge. Very much the same pronunciation is used by many people outside the south of England; educated speech in the whole of Britain approximates to "R.P." Moreover, "R.P." is the pronunciation used by the announcers employed by the British Broadcasting Corporation. In fact, "R.P." is not, in practice, confined to any small area of the English-speaking world; it is not a local dialect like Somerset or Lancashire English. Although not a standard in the official sense, it is chosen in many places as the model to be followed. Most books on English pronunciation, for instance, are based on "R.P.". In this book, also, when we talk of the correct pronunciation of a certain vowel or consonant, etc., we mean the way this sound is pronounced by "R.P." speakers. It is important for you to realize, however, that not all English people use "R.P.", and many people from other parts of the English-speaking world have a somewhat different pronunciation. From time to time in the course of this book we shall mention some of these local variations.

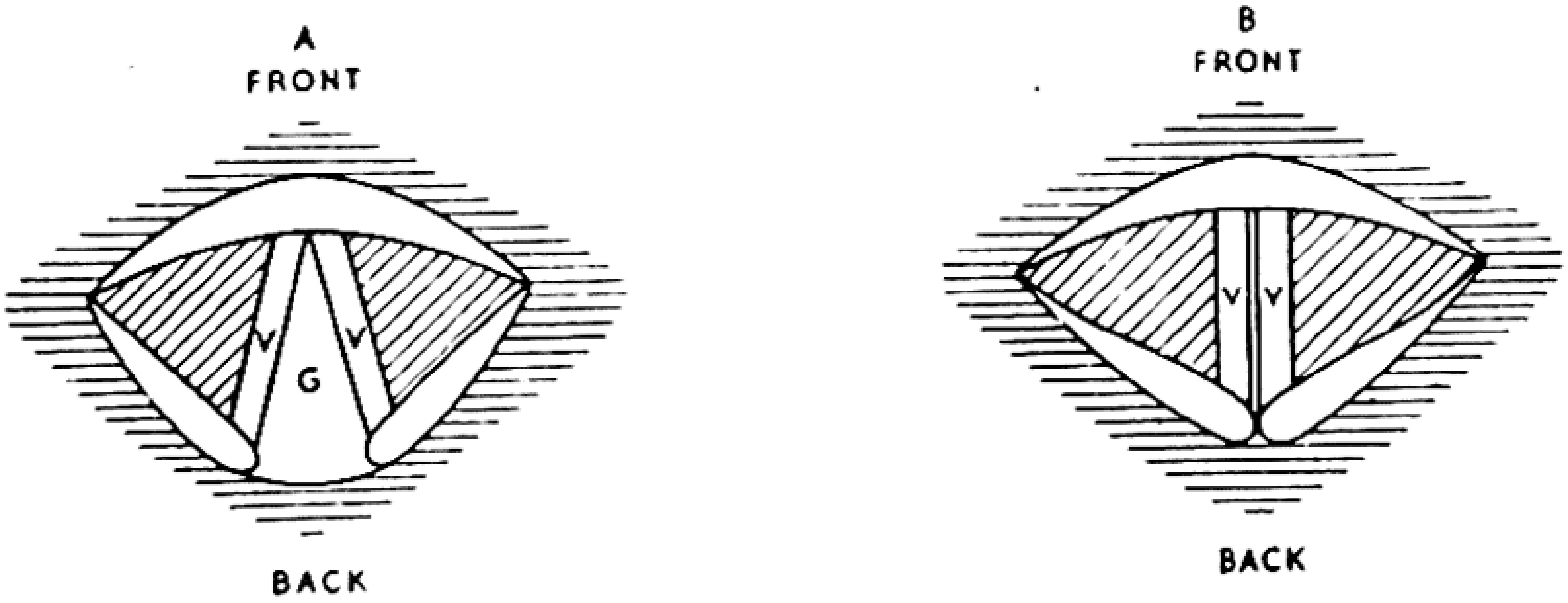
Chapter II

THE ORGANS OF SPEECH

§ 19. How are speech sounds made? We use our tongue and lips, of course, but what is it that gives rise to the actual sound? Because however much we may change the position and shape of our tongue and lips, and so on, that is not in itself sufficient to produce any audible sound. It would be as if we were to twiddle our thumbs or wave our arms in the air, thereby hoping to make a sound so loud that it could be heard distinctly by other people and used for communicating with them. Clearly something else is needed. What happens in most cases when we speak is that a stream of air is breathed out from the lungs, and this stream of air, when passing through the narrow spaces in the human throat and mouth, makes a sound in the same way as a strong wind blowing through a house will produce a rushing or howling noise. Now the noise of the wind is not always the same: the wind sounds different when blowing through a narrow crack and when blowing through a wider opening. In the same way, by modifying the shape of the passage through which the air passes when we speak, we can make a number of different sounds, in fact a surprising number. We can produce a new and distinct sound merely by varying the passage slightly at one particular point, for instance at the teeth or at the lips, and there are a number of such points at which the course of the air stream may be varied. Together, the organs situated at these points constitute the *speech organs*, and we shall describe them all in detail in the following pages.

§ 20. The *lungs* are like two bags which can be enlarged and compressed by the muscles of the chest. This happens regularly when we breathe, and as a result the air is drawn in and forced out through the tube known as the *windpipe.* It is this stream of air that is utilized when we speak. Normally it is only the outgoing stream that is used, and consequently we have at times to stop and catch our breath; this we do in the natural intervals in our speech where the meaning allows a pause. All speech, therefore, is divided into *breath-groups*, that is, groups of words said together without any pause or, as we often put it, said "in the same breath".

§ 21. The first point where it is possible to modify the air stream is at the top of the windpipe, which ends in a bony structure called the *larynx.* The front part of the larynx protrudes and is popularly known as the "Adam's apple". Inside the larynx are the so-called *vocal cords*; but these are not, in spite of their name, cords or strings such as one sees on a violin or a piano. They are rather like small lips projecting from the sides of the larynx and connected with muscles so that they can be brought close together

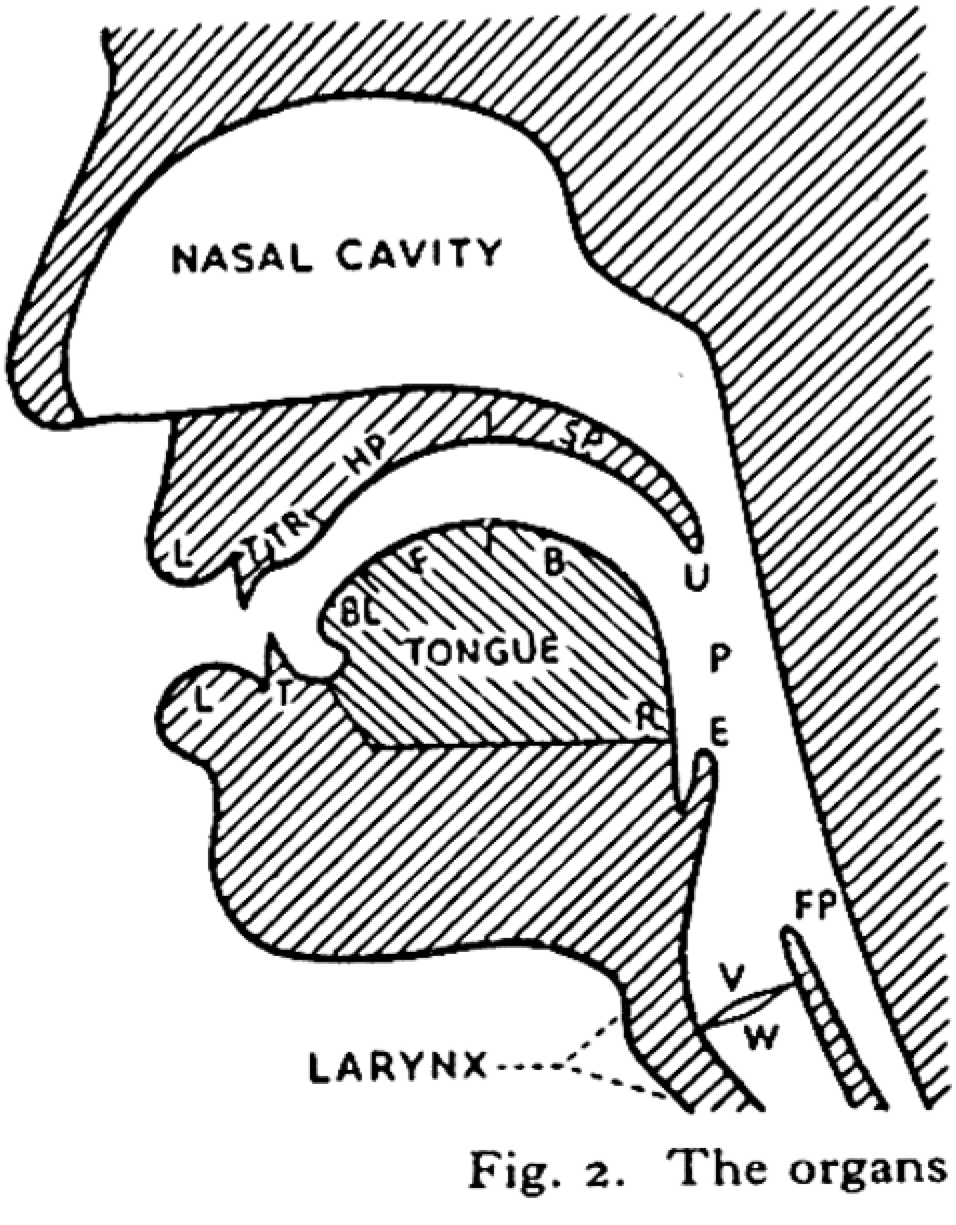


G Glottis
V Vocal cords

Fig. 1. The larynx and the vocal cords

and placed edge to edge in the middle of the air passage, or be drawn apart leaving a wide opening between them. This opening is termed the *glottis*.

§ 22. Fig. 1 shows drawings of the vocal cords as they would appear from above if one could see them (which in fact one can, but only by means of special apparatus) in the two positions mentioned, A open and B closed. In Fig. 2 one can see the position of the vocal cords (V) in relation to the other organs of speech.



B	Back of the tongue
BL	Blade of the tongue
E	Epiglottis
F	Front of the tongue
FP	Food passage
HP	Hard palate
L	Lips
P	Pharynx
R	Root of the tongue
SP	Soft palate
T	Teeth
TR	Teeth ridge
U	Uvula
V	Vocal cords
W	Windpipe

Fig. 2. The organs of speech

§ 23. When the vocal cords are drawn apart, the air from the lungs can pass freely through the open glottis. This is the position we use when we breathe normally without speaking. The passing of the air through the open glottis produces a faint sound, which becomes audible to other people if we breathe through the mouth instead of through the nose. If we are "out of breath" and breathe fast, the frictional noise becomes very distinct. We utilize this sound for the purpose of speaking; it is the sound [h].

§ 24. We also use the wide-open position of the glottis in a number of other speech sounds which are at the same time further modified in the mouth to distinguish them from [h], namely the so-called *voiceless* consonants, e.g. [f], [s] and [p]. These sounds are called voiceless because they lack the special element known as *voice*.

§ 25. Voice is the kind of sound we get when the vocal cords are brought together edge to edge while air is being pressed up from below. The pressure of the air will cause the cords to vibrate; that is, they will first open slightly to let a small amount of air through, then they will close again, then open afresh, then close again, and so on, all at the rate of many vibrations per second. The result is a musical note similar to what we get, for instance, by striking one of the keys of a piano. The piano string will then start vibrating and thereby produce a note. All musical notes, in fact, are the result of vibration. Unlike the vocal cords, however, the piano string is made to vibrate not by air pressure but by a tiny hammer; and the vocal cords are really very different in appearance from the strings of a piano. They are more like two lips (see § 21), held together so that the air in escaping makes them vibrate.

§ 26. The height or *pitch* of a musical note depends on the number of vibrations per second. A piano has a string for each note, and each string when struck will vibrate at a fixed rate. The larynx, like the piano, can produce notes of different height, but here the pitch is regulated by the muscles holding the vocal cords. When the cords are held very tightly, the number of vibrations will be great and the pitch high; when the vocal cords are held less tightly, they will vibrate more slowly and the pitch will be lower.

The principle is really the same as for an African hand-drum; by pressing the lengthwise straps or ropes one tightens the skin at the end, and this when beaten will then produce a higher note. The pitch of the human voice is also influenced by the length of the vocal cords, for the longer these are the more slowly they vibrate. That men have deeper voices than women is due to the fact that their Adam's apples are larger and their vocal cords consequently longer. The special function of pitch in English speech will be dealt with in Chapter XI.

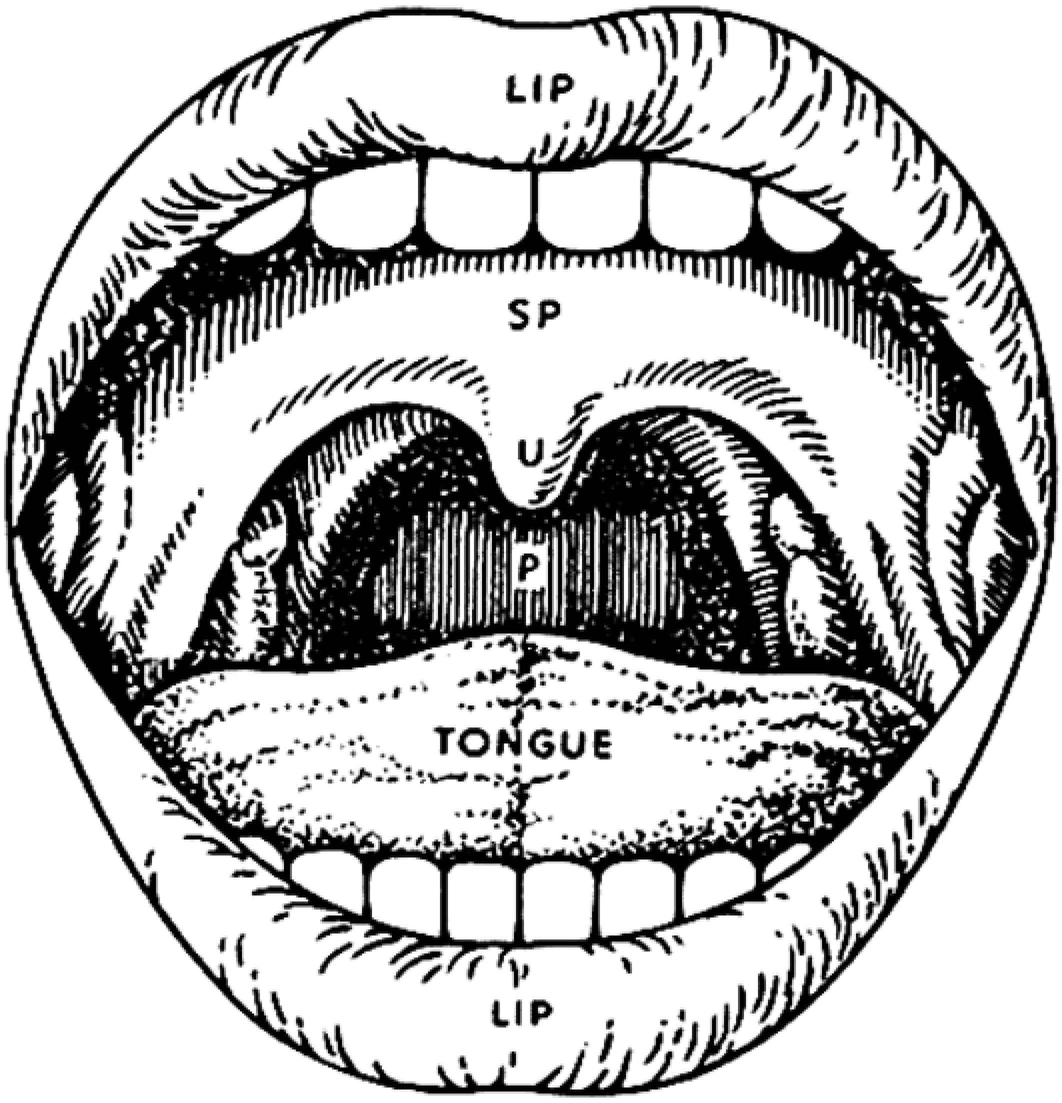
§ 27. If you open your mouth and pronounce a vowel, for instance the sound of *aw* in *saw* (phonetic symbol [ɔː]), on any pitch you like, the sound that you hear is voice, produced by the vibrations of the vocal cords and modified further by the shape of the throat and mouth. You can hear this vibration clearly by stopping your ears with your fingers while producing a vowel, or you can feel it by laying a finger on your throat just above the Adam's apple. Practise beginning and ending this vibration of the vocal cords without making any change in the position of the rest of the speech organs, until you are so skilled that you can produce the sound of voice and stop it whenever you wish. All sounds pronounced with the vocal cords vibrating are called *voiced* sounds.

§ 28. When the air stream has passed through the glottis, it enters the cavity formed between the root of the tongue and the back wall of the throat. The learned name for this cavity is the *pharynx* (P in the diagram in Fig. 2). At the base of the tongue and projecting into the pharynx is the *epiglottis* (E in the diagram), a small flap which serves when swallowing to prevent food from falling into the larynx. If by accident this should happen, we say that we have swallowed our food "the wrong way".

§ 29. At the top of the throat (or pharyngal) cavity, as you can see in the diagram in Fig. 2, there is a forking of the air passage. The breath may pass out through the mouth, or through the nose by way of the *nasal cavity.* If the breath is to pass out only through the mouth, the back part of the roof of the mouth moves upwards and backwards until it presses against the back wall of the throat, thus blocking the entrance to the nasal cavity. You can see this quite easily with the aid of a mirror. The best way is to stand with your back to the light holding a small mirror in such a way that it reflects the light into your mouth and enables you to see the inside of the mouth clearly. You will then get a picture roughly like that in Fig. 3. First hold your mouth wide open and breathe naturally (that is, in this position, mainly through the mouth) keeping your tongue flat. Then, without altering the position of the mouth, say the vowel sound of the word *far* (phonetic symbol [ɑː]). You will see that the back of the roof of the mouth moves upwards to block the passage to the nose, because this vowel requires that no air must escape through the nose or the vowel will sound quite different. The moving part of the roof of the mouth is termed the *soft palate* or the *velum* (SP in Fig. 2). You can feel with a finger that it really is soft.

§ 30. Now, while still keeping the mouth open, start breathing through the nose: you will see the soft palate move downwards and the back of the tongue move upwards until they touch and block the passage through the mouth. This means that the air stream has to pass out through the nasal cavity. Keeping the mouth in this position, make the vocal cords vibrate (that is, produce voice): you will hear the sound of *ng* in *song* (phonetic symbol [ŋ]). You will now understand why this is called a nasal sound.

§ 31. While you have been studying the inside of your mouth by means of a mirror, you will have noticed a small lobe of flesh hanging loosely from the centre of the soft palate (it is marked U in Figs. 2 and 3). This is called the *uvula*. It can be made to vibrate backwards and forwards very rapidly and this gives rise to an *r*-like sound, but such a sound does not occur in Received Pronunciation (see § 18).



P	Pharyngal cavity
SP	Soft palate
U	Uvula

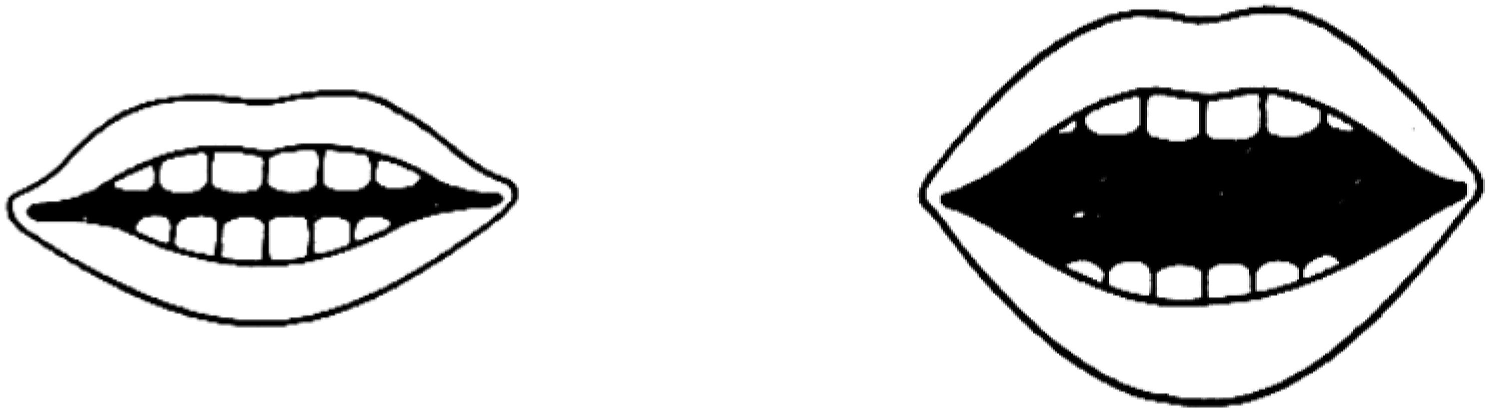
Fig. 3. The mouth seen from the front

§ 32. In front of the soft palate is the *hard palate* (HP in Fig. 2). You can feel the difference in texture between the hard and the soft palate quite easily with a finger: press it against the roof of the mouth behind the teeth and let it slide backwards. Until you get about half-way in, you will notice that there is hard bone underneath the skin, but after that the palate becomes soft and fleshy. The roof of the mouth thus consists of the hard and soft palates with their meeting-place in the middle. On the hard palate just behind the teeth you can feel a prominent ridge. This covers the roots of the teeth and hence is called the *teeth ridge* or, more learnedly, the *alveolar ridge*. Next, if we move outwards, we come to the *teeth* themselves. The importance of the teeth and the teeth ridge in the production of speech sounds will be explained in later chapters.

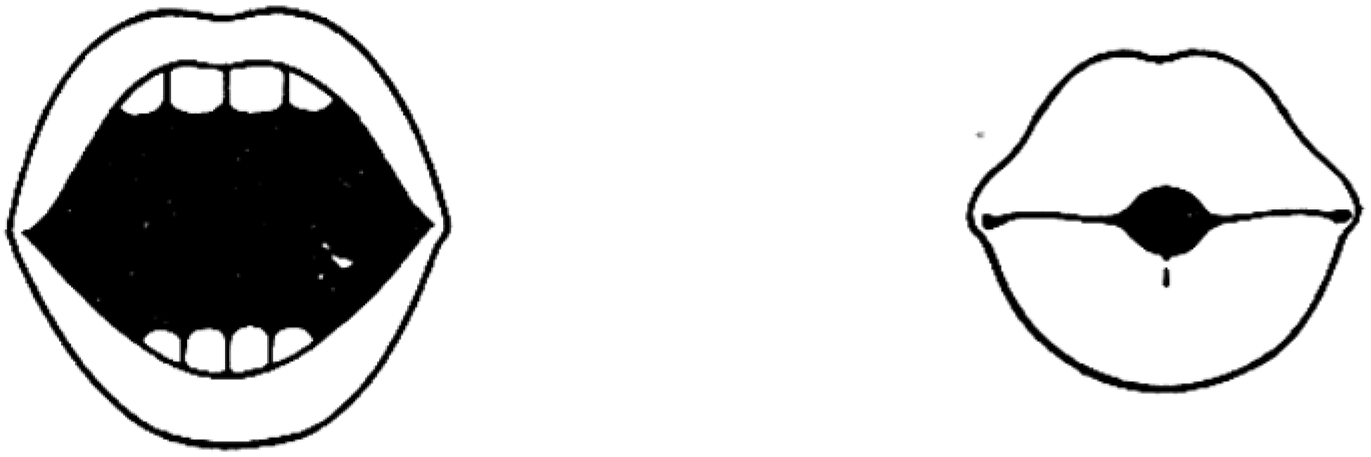
§ 33. The major organ in the mouth is the *tongue*. You can see from the drawing in Fig. 2 that this is not quite so long and thin as you may have imagined, but is rather a compact mass of muscular tissue which is capable of moving rapidly and of assuming widely different shapes and positions. With the aid of a mirror you should observe the various movements that the tongue can make. In phonetics it is convenient to divide the surface of the tongue into two parts, the *front* and the *back* (F and B in Fig. 2), which lie opposite the hard and soft palates respectively when the tongue is in the position of rest. The front of the tongue also includes (*a*) the *blade* (BL), which normally lies opposite the teeth ridge, and (*b*) the so-called *tip*, by which term we mean the front edge of the tongue. By giving the tongue different shapes, by bunching it up or flattening it out, and by raising or lowering different parts of it, we can modify the space through which the air has to pass, and thereby produce many different sounds.

§ 34. In the bottom of the mouth we need only mention the *lower jaw*, which is capable of altering the size of the mouth considerably by its movements up and down. This has a marked effect on the sounds produced: try to say the sound of *ea* in *sea* (phonetic symbol [iː]) with your mouth wide open, or the vowel sound of *far* (phonetic symbol [ɑː]) with your teeth clenched, and you will at best produce very distorted versions of the correct sounds. The sound [iː] should be said with the mouth nearly closed, and [ɑː] with the mouth very open.

§ 35. The movements of the jaw also influence the position of the *lips*. The latter are important since they determine the shape of the opening through which the breath has to pass to the outer air. Say the words *seen* and *soon* (in phonetic script [siːn] and [suːn]) in front of a mirror, or look at an Englishman's mouth when he says them, and you will notice a great difference in the shape of



(*a*) Spread (*b*) Neutral



(*c*) Rounded (open) (*d*) Rounded (close)

Fig. 4. Four different lip positions

the lips when pronouncing *ee* [iː] and *oo* [uː]. Fig. 4 illustrates four important lip positions: in (*a*) the lips are *spread*, in (*c*) and (*d*) they are *rounded*, and in (*b*) they are neither one thing nor the other and so we call them *neutral*. But (*c*) and (*d*), although both rounded, are nevertheless not alike; (*c*) illustrates *open* lip-rounding, with the jaws wide apart, and (*d*) *close* lip-rounding. To which of the four types would you assign the vowels in *seen* and *soon*? Well, [iː] belongs to type (*a*) and [uː] to (*d*). Examples of (*b*) and (*c*) are the vowels of *card* [kɑːd] and cod [kɔd] respectively.

§ 36. With these few tools, then, man is able to produce the whole colourful range of sounds used in human speech. By relatively small adjustments of our speech organs we can produce far more sounds than are required either in English or in African languages. Take, for example, the sound [iː], which as you have just observed is said with the lips spread. Put your mouth in the position for this vowel; do not move your tongue or any other part of your speech organs, but merely change the shape of the lips from type (*a*) in Fig. 4 to type (*d*). Now try to say [iː] with your lips in this new position. You will not be able to: what you will hear will be a vowel that you may never have heard before; it is one which occurs, for instance, in French and German, and for which we use the phonetic symbol [y] or [yː]. An example of its use is the French word for "moon" *lune* [lyn].

§ 37. One could quote many more instances of how easy, in fact, it is to learn an entirely new pronunciation. Differences in the sounds used by the various languages of the world appear enormous, but since we all have the same speech organs, we are able, by careful study and practice, to master the sounds of each other's languages.

Chapter III

THE CLASSIFICATION OF SOUNDS

§ 38. We shall now consider more closely the processes that go on when we speak, and in particular we shall try to classify the sounds that we use. Speech sounds fall into certain natural divisions according to the way they are made and the organs with which they are made. Let us examine some individual sounds.

§ 39. Try and breathe through the mouth—just breathe: do not use any voice. While breathing out, bring the lips together for a moment so that no air can pass, and then open the lips. The air imprisoned in the mouth will then burst out, giving the sound of *p* in *put*. We shall write the sound as [p], as usual enclosing it in square brackets to show that we are referring to the sound and not the letter.

§ 40. Now do the same thing again: breathe out through the mouth; but this time block the air passage by pressing the tip of the tongue against the teeth ridge, and then withdraw it. Again the imprisoned air will burst out, but the sound that you will hear this time is that of *t* in *ten* [t]. Practise these two sounds, [p] and [t], until you can feel quite clearly the movements you are making.

§ 41. Next, instead of merely breathing, remember what we said above in § 27 and cause the vocal cords to vibrate, while you make the same movements as for [p]. You will hear the sound of *b* in *bin* [b]. Similarly, using voice with the movements for [t], you will in fact say the sound of *d* in *din* [d].

§ 42. You will have noticed that all these four sounds, [p], [t], [b] and [d], are alike in that they have, if only for a short time, a complete blockage of the air stream and a bursting forth of the air as the blockage is released. We generally call these sounds *plosives*, since the blocked air "explodes" when the blockage is released; but you may sometimes in books on phonetics find them referred to as *stops*, since the air stream is completely stopped for a while during their production.

§ 43. On the other hand, these sounds differ among themselves in that in [p] and [t] we use only the breath, while in [b] and [d] we use breath and voice, for their production. We may therefore call [p] and [t] voiceless plosives, and [b] and [d] voiced plosives.

§ 44. Practise making these sounds singly and in pairs until you are quite conscious of the movements necessary to produce each of them. Listen carefully to the sounds, paying particular attention to the differences between the voiced and the voiceless plosives. Then, when you have done that, can you find another pair of sounds in English which may be classed as plosives? Yes, [k] as in *kin* and [g] as in *give* are plosives. Find out for yourself, by pronouncing these sounds and studying the movements that you make, where in the mouth the closure of the air passage is formed. One of these two sounds is voiced and the other is voiceless. Which is which?

§ 45. Let us now try a further series. Place the lower lip lightly—but only lightly—against the upper teeth and breathe through the mouth: you will hear friction, a kind of hissing noise, as the breath passes between the teeth and the lip, and the sound produced will be that of *f* in *fin* [f]. Similarly, if you raise the blade of the tongue (see § 33) towards the roof of the mouth so that it almost—but not quite—touches the teeth ridge (see § 32), and then breathe through this narrow opening, you will again hear friction, but this time the sound of *s* in *set* [s] will result. Try now voicing the breath stream in these two cases: you will hear *v* as in *vat* [v] and *z* as in *zoo* [z].

§ 46. Sounds produced with audible friction, as these are, are termed *fricatives* or *spirants*. Taking into account the absence or presence of vibration of the vocal cords, we may classify [f] and [s] as voiceless fricatives and [v] and [z] as voiced fricatives.

§ 47. Practise producing and listening to these sounds as you did with the plosives. Compare them with the plosives until you are quite certain that you can distinguish a plosive from a fricative not only by the feel of the movements made by the organs of the mouth, but also by the difference in the quality of the sound. You should be able to hear, for example, that a plosive is a momentary sound which cannot easily be prolonged, while a fricative can be continued for as long as you have breath. Having now familiarized yourself with this type of sound, can you find any other fricatives in English? Yes, the *th* sounds in *thin* [θ] and in *then* [ð] form a pair. Which of them is the voiced one? Another pair is formed by the *sh* sound in *shine* [ʃ] with its voiced equivalent, the sound which is written *s* in *measure* and *ge* in *mirage* [ʒ].

§ 48. We may now try some other sounds. If you close your lips as for [b], breathe out through the nose and, while doing so, add voice to the breath stream, you will hear the sound of *m* in *men* [m]. In this case the breath is prevented from passing out through the mouth by the blockage at the lips. If you make the blockage with the tip of the tongue against the teeth ridge, as you do in [t] and [d], and voice the breath passing through the nose, you will hear the sound of *n* in *nut* [n]. Try making these sounds without voice. You will hear the sound of breath passing through the nose, with a very faint quality of [m] and [n] rather as if someone was whispering these sounds. But voiceless [m] and [n] are seldom used in English and we need not concern ourselves with them much, although it is a useful exercise to try to say them.

§ 49. Practise making and listening to [m] and [n]. Compare them, both in method of production and in sound, with the plosives and fricatives. You will notice, firstly, that there is a complete blockage in the mouth, as there is for the plosives, but there is no sudden release of air, since the nasal passage is open and the air can escape that way. Secondly, [m] and [n] resemble the fricatives in that the sound can be continued as long as you have breath, but there is no friction from a partial blockage in the mouth. Thirdly, the two sounds differ from both plosives and fricatives, because the soft palate is lowered to allow the breath stream to pass through the nasal cavity to the outer air (see § 30). For this reason they are called *nasal consonants* or just *nasals*.

§ 50. Each of the two nasals that we have examined so far, [m] and [n], corresponds to a pair of plosives formed in the same part of the mouth. Thus, [m] is formed in the same place as [b] and [p], and [n] in the same place as [d] and [t]. Now as we saw in § 44 there is a third pair of plosives in English, [g] and [k]: is there a corresponding nasal consonant?

§ 51. The next type of sound that we want to examine has not many representatives in English, and for the moment we shall only consider one. To make it, place the blade of the tongue on the teeth ridge with the tip just behind the front teeth, and at the same time draw the sides of the tongue a little away from the back teeth of the upper jaw so that the tongue does not touch the teeth. If you now close the passage to the nasal cavity and breathe out with vibration of the vocal cords, the air stream, to get from the back of the mouth to the front, must pass through the openings at the sides of the tongue. From there it can pass along under the front of the tongue and so out through the lips. You will recognize the sound as that of the *l* in *love* [l]. As usual you can make this sound without voice; the result is a voiceless [l], but this is not normally used in English.

§ 52. You will have noticed that the characteristic feature of this sound is the fact that the air does not pass through the centre of the mouth but along the sides. For this reason it is called a *lateral* from the Latin word *latus* meaning "side".

§ 53. Practise this sound and its voiceless partner until you can feel quite clearly what is happening when you make it. If you suck air into your mouth instead of breathing it out, you can easily feel that the air comes in at the sides of the tongue. Listen carefully to the typical quality of sound which this method of sound-making produces, until you can easily tell it from any of the other types that we have studied. It is worth while comparing the laterals with the plosives, fricatives and nasals. They are clearly not nasals, since the passage to the nose is not open. They are just as clearly not plosives, since there is no complete blockage of air nor any "explosion". On the other hand, they are somewhat closer to the fricatives that we have studied, since there is a narrowing of the air passage and a slight sound of friction is produced. Laterals are in fact a kind of fricative; but we class them apart from the other fricatives, because in these the air escapes through the centre of the mouth, but in the laterals along the sides.

§ 54. If we look back over the various types of sound production that we have studied in this chapter, we can see a common feature: they all have an obstruction of the air stream. Sometimes this amounts to a complete closure of the passage; at other times it is only a partial one, but the important thing is that there is always some obstruction. Sounds of this kind are called consonants.

§ 55. Consonants get their characteristic quality of sound from this blockage of the air passage. The blockage may be in any one of a large number of places, at the lips, at the teeth ridge, or further back in the mouth. It may even occasionally be in the glottis itself, though we have not discussed this case (see § 217), or in two places at once, as in the plosives [kp] and [gb] used in some African languages (see § 222). The blockage may be complete, so that no air can pass, or only partial, so that some air escapes, but with a frictional noise. The element of voice, though it may change a sound into a different one, has no place in the definition of a consonant. Consonants may be voiced or voiceless.

§ 56. A consonant may thus be defined as a sound in which the movement of air from the lungs is obstructed as a result of a narrowing or a complete closure of the air passage.

§ 57. We come now to a different kind of sound, in which there is no obstruction of the air passage. There is no closure, nor any frictional noise due to a narrowing of the channel; the air passes out quite freely. The sounds that we are thinking of are so-called *vowels*, for example *ee* [iː] and *oo* [uː] and *aw* [ɔː]. Try and say one of these: you will notice that the vocal cords vibrate, as they always do for a vowel, at least in ordinary speech. It is true that a kind of voiceless vowel is used in the type of speech that we call whisper; but this is altogether such a different way of speaking that we shall not consider it further in this book.

§ 58. Vowels, then, may be defined as voiced sounds in the production of which there is no obstruction, partial or complete, of the air passage. But how, if we cannot obstruct the air passage, can we possibly vary this kind of sound? How does it come about that not all vowels sound alike? We have already observed (in § 36) that the shape of the lips will influence the quality of the sound produced and will change a vowel, for example, from [iː] to [yː]. In the latter case the shape of the lips is changed from the spread to the close-rounded position. What happens in such a case is not that a new frictional noise is added, but that something called the *resonance* is changed.

§ 59. What is resonance? This is a question for a physicist rather than a phonetician to answer, and we need not concern ourselves with it here except to note that even where no friction (that is, no rubbing or hissing noise) is produced, sounds are nevertheless modified by the space or spaces through which they have to travel. We have most of us had the experience of singing in a bathroom, or talking in an empty church or some other large empty room, and being surprised at the quality of our own voices. And there is reason to be surprised, for what we hear is, in a sense, not our own voices. What goes out of our mouths is modified by the room in which we are and comes back to us in this modified form. The room, in other words, acts as a *resonance chamber* or *resonator*.

§ 60. Now not all bathrooms and churches modify our voices equally much or in the same way. A great deal depends on the shape and size of the room, on whether there is much or little furniture and whether the door is open, shut or ajar. In the same way the mouth will modify the voice produced by the vocal cords and will give it different qualities by assuming different shapes. You will now understand why the lips are important, because the shape and size of the opening of a resonator has a great effect on the tone it produces. But the most important speech organ for the purpose of modifying vowels is the tongue. By means of the tongue we can form many different resonance chambers and so pronounce many different vowels.

§ 61. Let us now look at the way in which the tongue helps to form different resonance chambers. The positions of the tongue for the different speech sounds have been investigated by means of X-ray photography. Since X-rays will penetrate many materials and tissues that are not transparent to the normal eye, they enable us to find out what goes on inside the mouth when it is shut or nearly shut. Say the sound [i:] as in the English word *bee*. What happens is that the tongue is raised to a position roughly like that in Fig. 5. You will notice that the part of the tongue which is closest to the roof of the mouth is the front. You will also notice, by the way, that the soft palate is raised to close the nasal passage. Now say the sound of [u:] as in

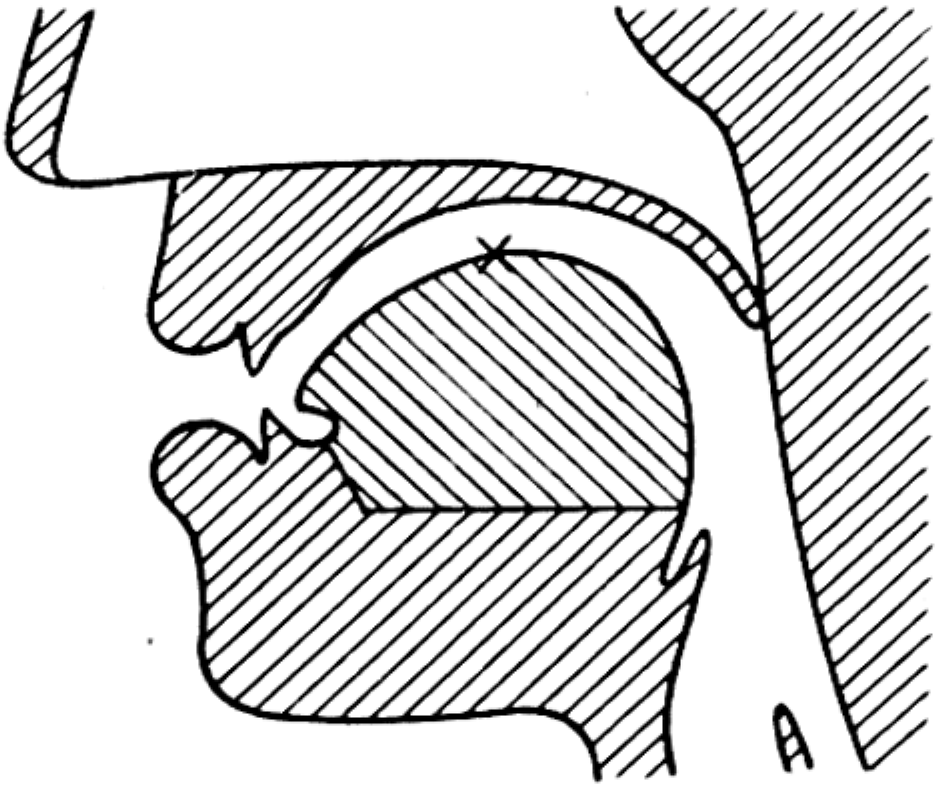


Fig. 5. Cross section of the mouth while saying [i:]. The cross marks the highest point of the tongue

the English word *boo*. A cross section of the mouth when saying this vowel would look like the drawing in Fig. 6.

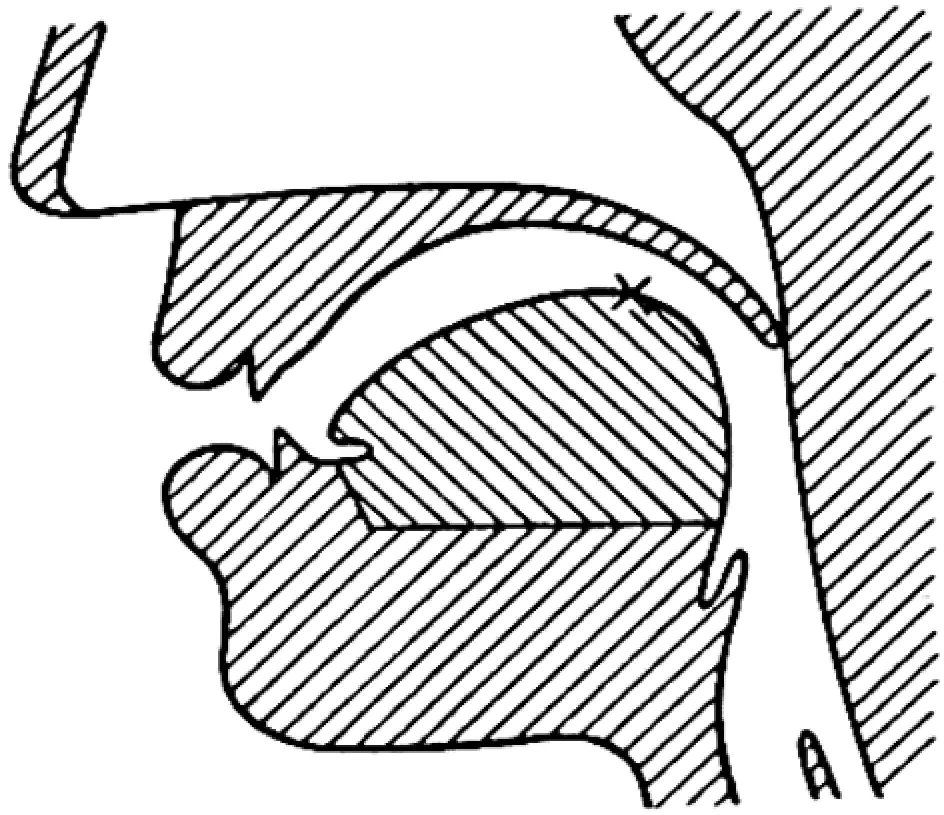


Fig. 6. Cross section of the mouth while saying [uː]. The cross marks the highest point of the tongue

Here you will notice that it is the back part of the tongue which is closest to the roof of the mouth. When looking at these two drawings you will understand why it is that [iː] is called a *front* vowel and [uː] a *back* vowel.

§ 62. Practise saying these two vowels, one after the other, until you are quite conscious of the movements that your tongue makes. It may help you to feel the part of the tongue that you use for the articulation of each of these vowels if you keep your mouth still in each of the two positions in turn while sucking in air from outside. The relatively cold outside air will be particularly felt on the highest part of the tongue.

§ 63. Now say first *bee* and then *bed* and then the vowels alone: [iː] and [e]. What sort of vowel is [e]? If you look in a mirror, you will notice that the teeth are more widely separated when you say [e] than [iː]. This means that the tongue is lower in the mouth. Both sounds are front vowels, but the front of the tongue is not raised to such a high position for [e] as for [iː]. The space between the roof of the mouth and the highest point of the tongue is wider. Now say *pooh* and *pod* and then the vowels alone: [uː] and [ɔ]. You will notice that the mouth is more open for [ɔ] than for [uː]; but you will also notice, we hope, that for [ɔ], too, we use the back part of the tongue, though we do not raise it nearly so much as for [uː]. Here, again, the space between the roof of the mouth and the highest part of the tongue is wider. The vowels [iː] and [uː] are called *close* vowels, because in saying them the tongue is relatively close to the roof of the mouth, and [e] and [ɔ] are said to be more *open*. Close vowels are also sometimes described as *high*, and open vowels as *low*, two terms which clearly refer to the position of the tongue when saying these vowels.

§ 64. If we try some of the other English vowels in the same way, for example those in *pit*, *pat* and *put*, we shall find that these, too, fit into our system of front and back vowels. The vowels in *pit* [i] and *pat* [æ] are front vowels, and that in *put* [u] is a back vowel. With these particular words, however, you have to be very careful, because many African speakers of English will pronounce *pit* with almost the same vowel as in *peat*, and they will say *pat* so that it sounds rather like *part*. The mistake they make in saying *pit* is to use too high a position of the tongue, and for *pat* they use too low and retracted a position, so that it becomes almost a back vowel. Many Africans, also, will pronounce *put* with a vowel too much like that in *pooh*. The vowel in *pit* [i] should be a little lower (that is, more open) than [iː], and that in *pat* [æ] very much lower (more open), but still in the front part of the mouth; the vowel in *put* [u] should be pronounced with the back of the tongue, but not in quite such a high position as for [uː].

§ 65. African languages, like English, have vowels which can be divided into front and back vowels, and some of them are close and others more open. But they seldom correspond exactly to the vowels used in English; usually one will find on closer examination that apparently similar sounds are not identical (see § 3). For instance, it may turn out that the English sound is a little more open, or more advanced or retracted (that is, more to the front or to the back) than its African counterpart. Now it would be very awkward if, in describing a sound in a certain language, we had to refer to one or more sounds in another language and explain it in relation to them. It would be as if, in describing the size of a certain object, I were to say that it is somewhat wider than the palm of my hand, but not quite so wide as both my hands—instead of stating that it is so many inches wide. The former would be a very imprecise way of doing it. Similarly, to enable us to state the exact position of the tongue for a certain vowel, it would be a great help if we could find a system of standard or *cardinal vowels* to which we could relate our particular sound. Such a system has in fact been evolved, and it will be explained in the sections that follow.

§ 66. First pronounce a front vowel as far forward and as close as you can make it, with the nasal passage closed: it will sound like a very sharp *ee* [iː] or, if the lips are rounded, an [yː] sound. The place where this vowel is formed is the highest possible position of the tongue for a front vowel; if you were to raise the tongue still higher, a frictional noise would be heard, and the result would be rather like the consonant at the beginning of the English word *yield* [jiːld]. The vowel pronounced in this, the closest possible front vowel position, we call cardinal vowel No. 1.

§ 67. Next raise your tongue at the back of the mouth, still with the nasal passage closed, and say a vowel with a position as far back and as close as possible. The result is a sound very like the *oo* [uː] sound of English and many African languages (§ 61). This vowel, the closest possible back vowel, we call cardinal vowel No. 8.

§ 68. Now try, in the same way, to say the openest possible front vowel and the openest possible back vowel. You have to open your mouth pretty wide for this, and for the back vowel remember to get your tongue as far back as you can. The result will be cardinal vowels Nos. 4 and 5. No. 4 sounds somewhat like the short ejaculation many Africans use to express surprise, *ah*! It is not unlike, though a little more advanced (that is, more to the front) than the normal *a* sound of most African languages Cardinal vowel No. 5 is very like the vowel of the English word *hot*. Many Africans, in saying this word, make the mistake of not opening their mouths enough. For No. 5 the mouth should be as open, and the tongue position as far back, as you can make it.

§ 69. If you look at the diagram in Fig. 7, you will see the position of the tongue for each of these four cardinal vowels, Nos. 1, 4, 5 and 8:

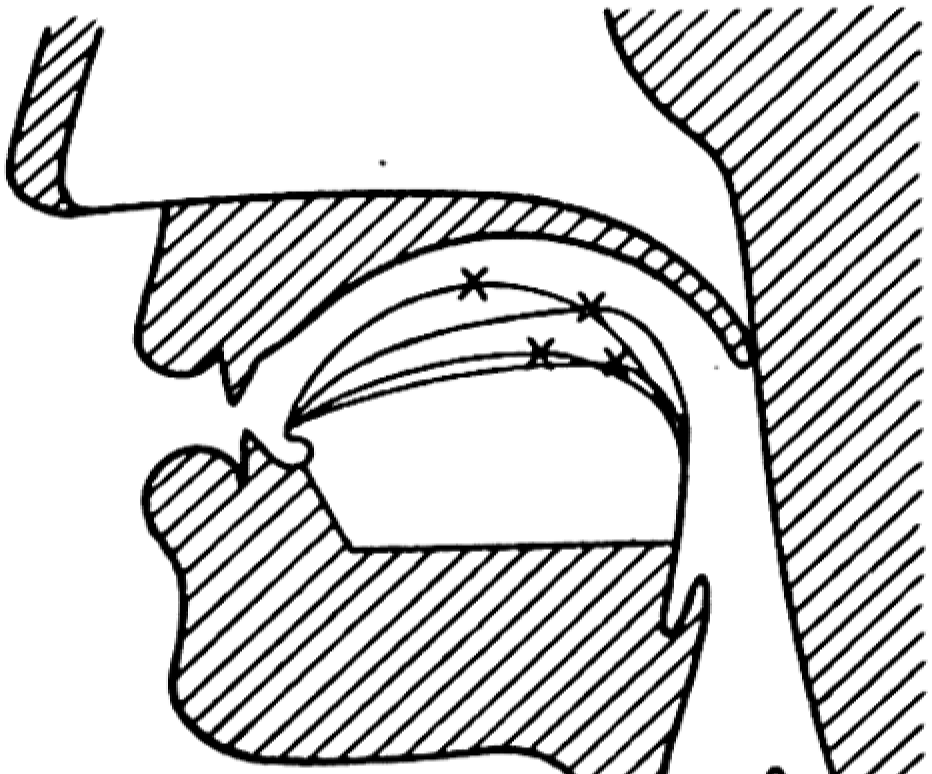


Fig. 7. Tongue positions for cardinal vowels Nos. 1, 4, 5 and 8

Strictly, it is not correct to put all four vowels into the same drawing, since for Nos. 1 and 8 the teeth are close together, while for Nos. 4 and 5 they are wide apart. Nevertheless, as we are for the moment mainly interested in tongue positions, it is convenient to show all four positions together in one diagram; by that method we arrive at a sort of quadrilateral representing the total area covered by tongue positions for vowels. The figure looks like this:

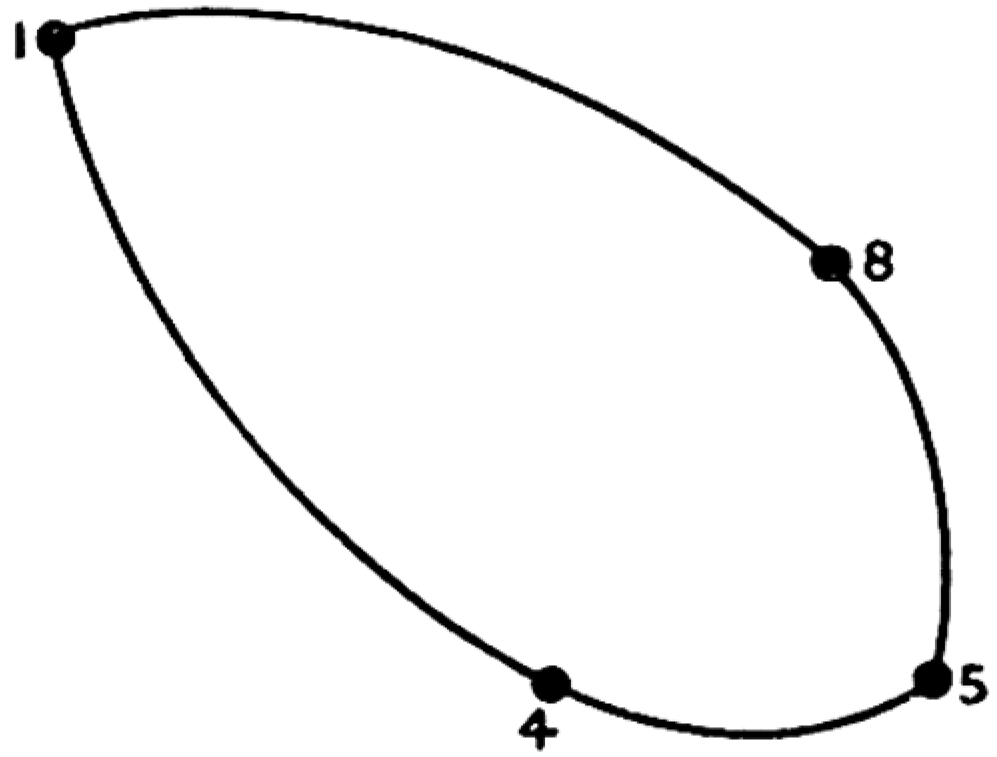


Fig. 8. The area of possible tongue positions for vowels

§ 70. Now we have found by experiment that the four corners of this figure and the curved lines connecting them indicate the limit of possible tongue positions for vowels. Vowel No. 1, as we know, is as high and advanced, No. 8 as high and retracted, No. 4 as low and advanced and No. 5 as low and retracted, as we can possibly make them. Furthermore, experiments with other vowels have shown that they never fall outside this figure; all vowels of whatever language have their tongue positions within this quadrilateral. Is there, then, an easy way of indicating the exact place on the diagram of any individual vowel sound? Because, if so, this will provide an answer to the problem raised in § 65.

§ 71. The quadrilateral in its true shape (shown in Fig. 8) is a little difficult to operate with, but by simplifying the shape as in:

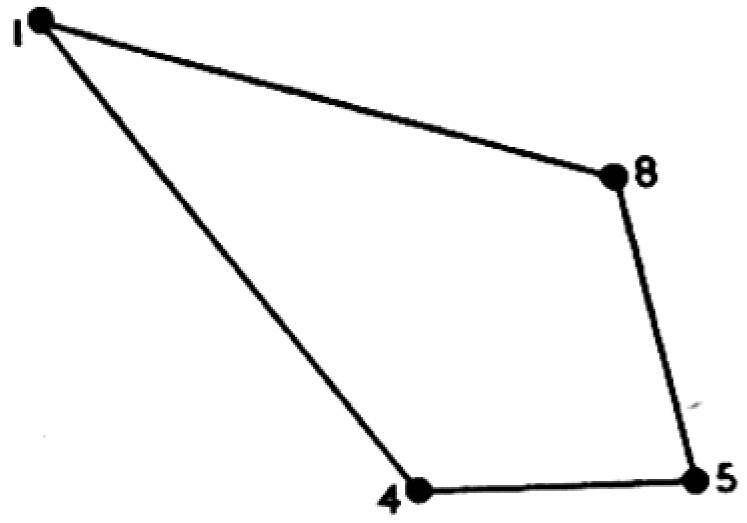


Fig. 9.

or, better still, in:

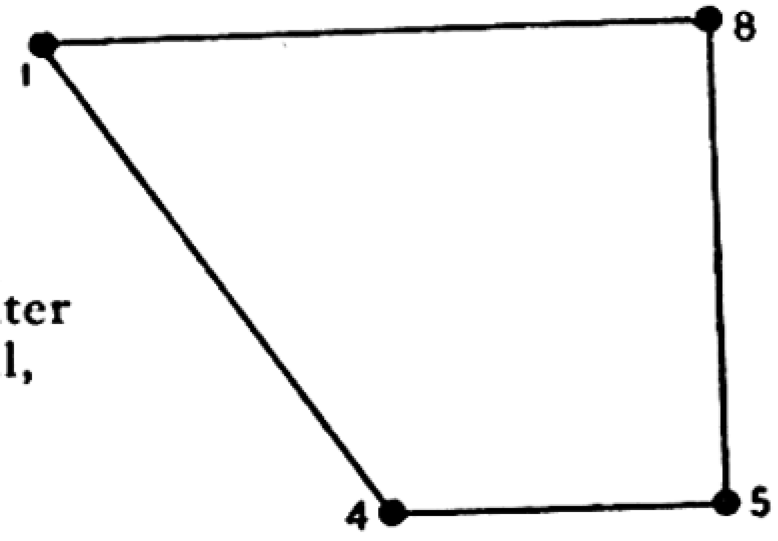


Fig. 10.

we can indicate any vowel position quite easily and clearly. What in fact we do is to subdivide the two nonparallel sides of the quadrilateral in the same way as we subdivide a foot into inches. In this case it is customary to divide the sides into three equal parts each (see Fig. 11); we could of course have chosen to divide them into four or five or more parts,

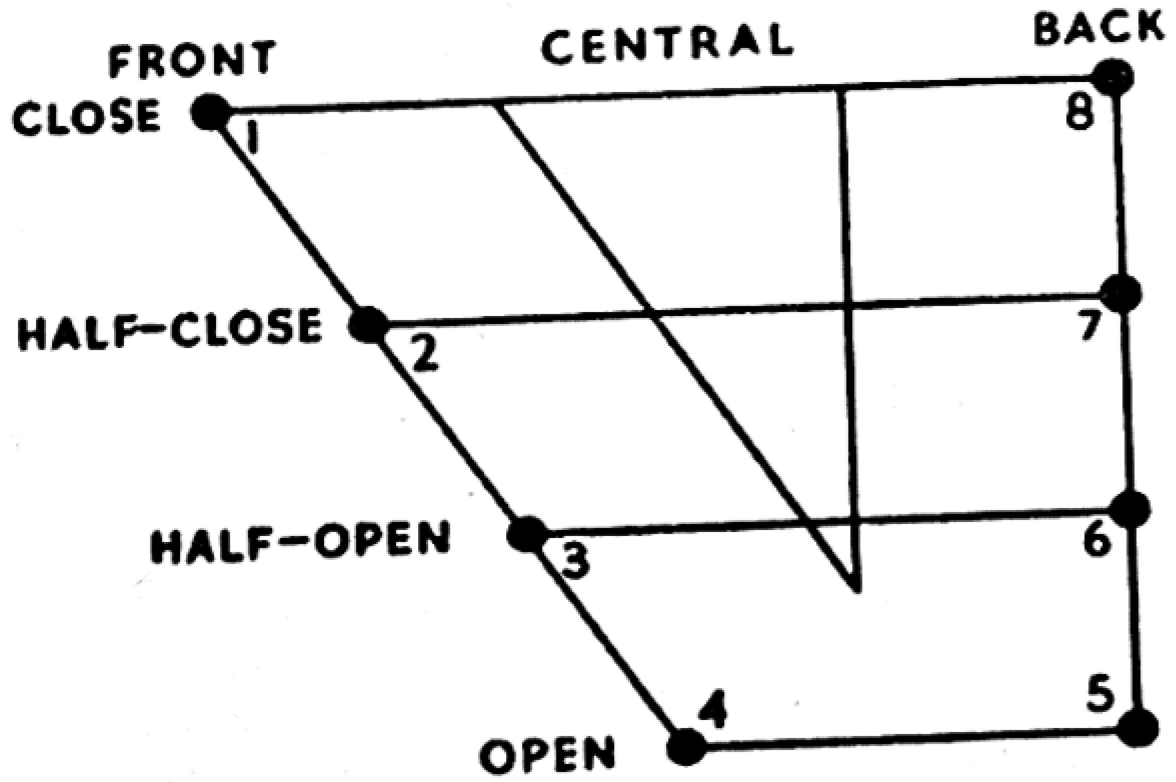


Fig. 11. Conventionalized diagram of tongue positions

but in practice three has proved a useful number of divisions. By this procedure we get four more cardinal vowels (Nos. 2, 3, 6 and 7), each of which is equidistant from its two neighbours. Thus, No. 2 is a front vowel pronounced with the mouth about one-third open, and No. 3 is a front vowel about two-thirds open (or, if you like, one-third closed). To avoid confusion over the naming of these positions it has been decided to call vowels on or near the line from No. 2 to No. 7 *half-close* and those on or near the line from No. 3 to No. 6 *half-open*. Vowels at the top and bottom lines are of course called close and open respectively.

§ 72. One detail in Fig. 11 remains to be explained: there is a triangular space in the middle marked "Central". The reason for this is that some languages (English, for instance) have vowels which are neither front nor back, but are pronounced in the middle of the mouth and are hence known as *central* vowels. An example is the English vowel in *bird* [bəːd]. Since very few African languages have central vowels, Africans generally have difficulty in pronouncing this sound, and they will often substitute a front or a back vowel and make the whole word sound like *bed* or *bard*. Central vowels will be further dealt with in §§ 130–150.

§ 73. Having now agreed on these cardinal vowels, what do we do with them? First of all, in order to use them we must know their precise values. If you have a teacher who knows the cardinal vowels, listen carefully when he says them. If you are studying by yourself, you may get some help from gramophone records.[1]

§ 74. The cardinal vowels are, by definition, not the vowels of any particular language. They form an absolute standard in relation to which the vowel sounds of individual languages can be placed and measured. For instance, if we examine the English word *bed*, we find that the vowel is roughly half-way between cardinals 2 and 3. The vowel of the English word *board* [bɔːd] (for in spite of the spelling there is only one vowel) is near cardinal No. 6, though as a rule slightly more open. If we look at various African languages, we find that some of them have a set of vowels identical or nearly identical with cardinals 1, 2, 3, 6, 7 and 8, while their *a* sound is somewhere between cardinals 4 and 5. This is true, for example, of Ewe, Yoruba and Kikuyu.

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[1] For gramophone records of the cardinal vowels, see Appendix D(4).

§ 75. We shall end this chapter by giving the vowels of certain selected languages, placed on the vowel chart. The positions are sometimes only approximate, and you may like to check and, if you can, correct these charts.

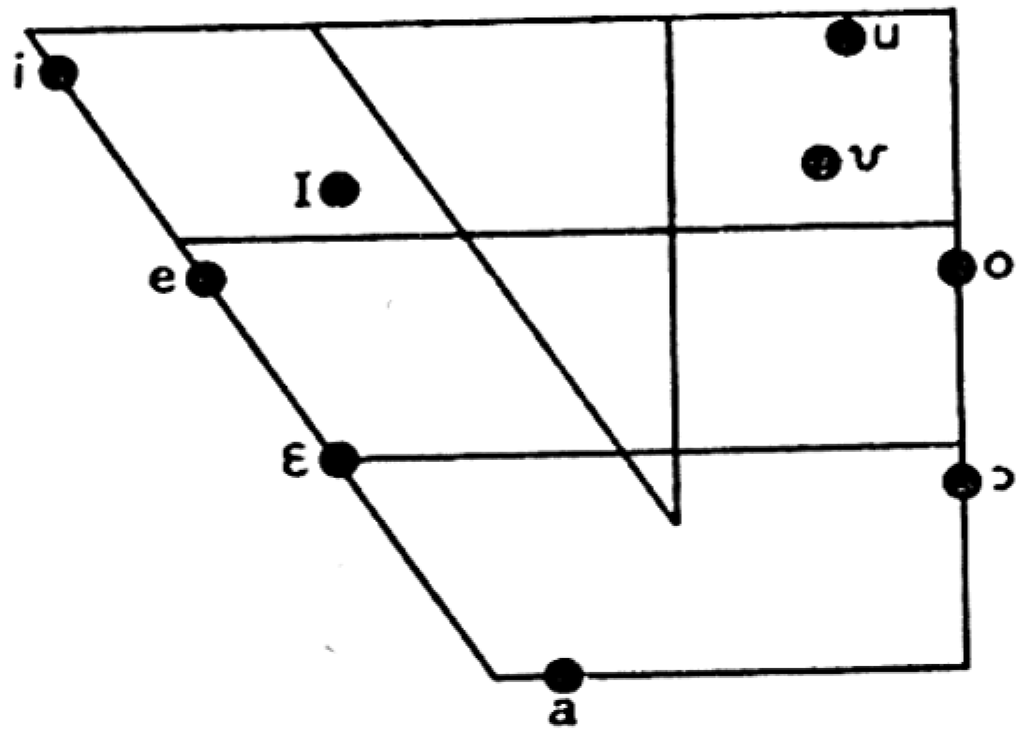

Fig. 12. The vowels of Fante (Gold Coast)

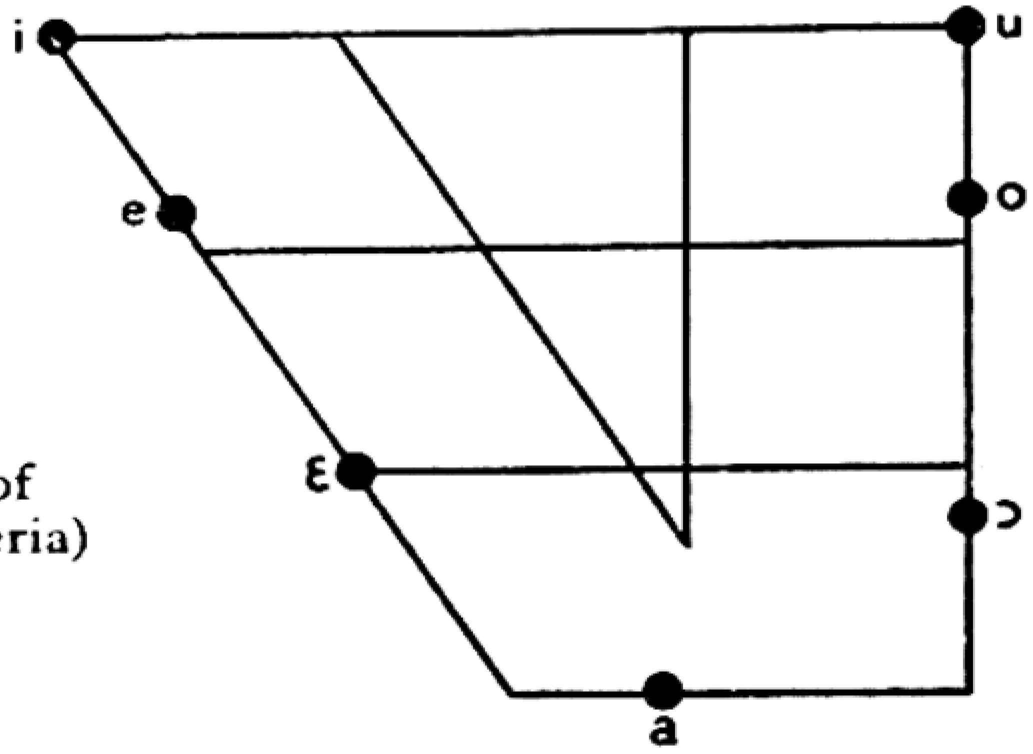

Fig. 13. The vowels of Yoruba (Nigeria)

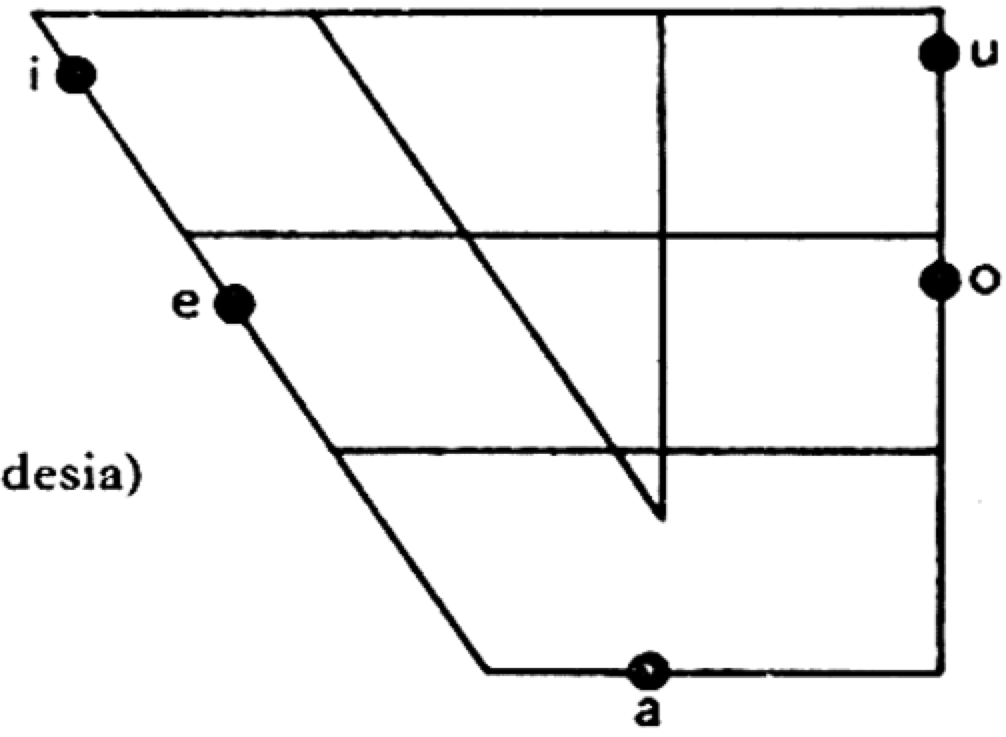

Fig. 14. The vowels of Shona (S. Rhodesia)

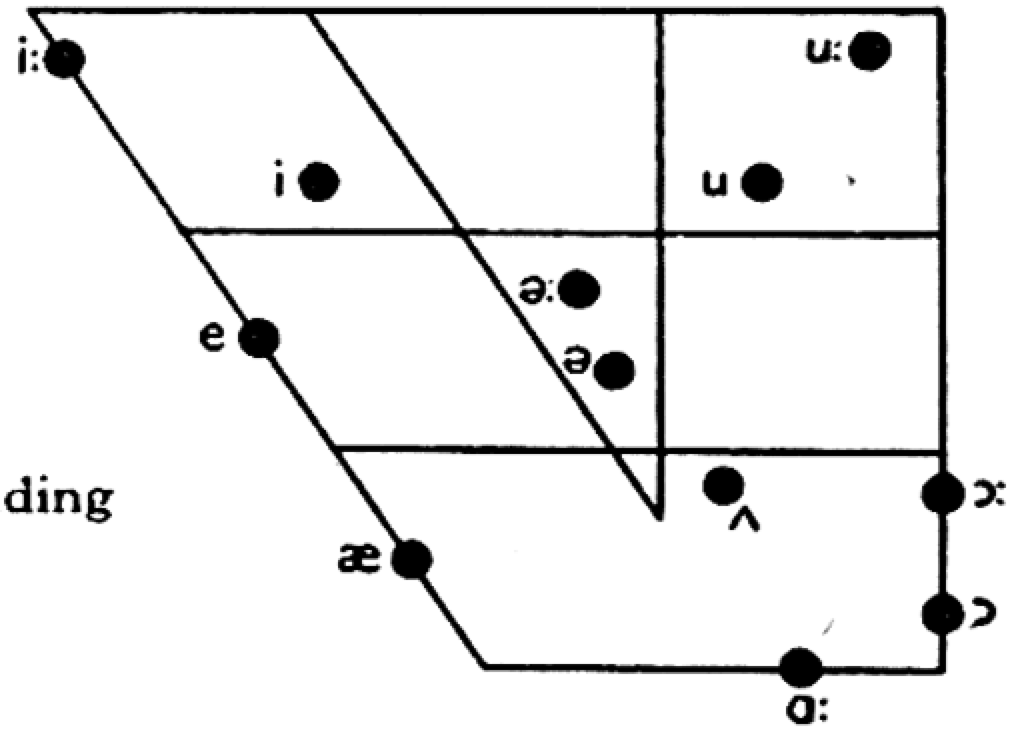

Fig. 15. The vowels of English (excluding diphthongs)

PART II

ENGLISH SOUNDS IN ISOLATION

Chapter IV

PURE VOWELS

§ 76. In the present chapter we shall study the English vowels one by one. If you look at the diagram of English vowels (Fig. 15), you will see that there are twelve vowels marked. But the ordinary English alphabet contains only five vowel characters, *a*, *e*, *i*, *o* and *u*; clearly, then, these five letters are inadequate to represent all English vowel sounds. Hence, if an author wants to write about sounds without the help of a phonetic alphabet, he is frequently forced to use spellings like *ee*, *oo*, *er*, *ah*, and so on. In this book we shall indicate the vowels by means of special phonetic characters, but we shall also give numbers to the vowels so as to make it easier to refer to them. The English vowel sounds are conventionally numbered as in the following diagram:

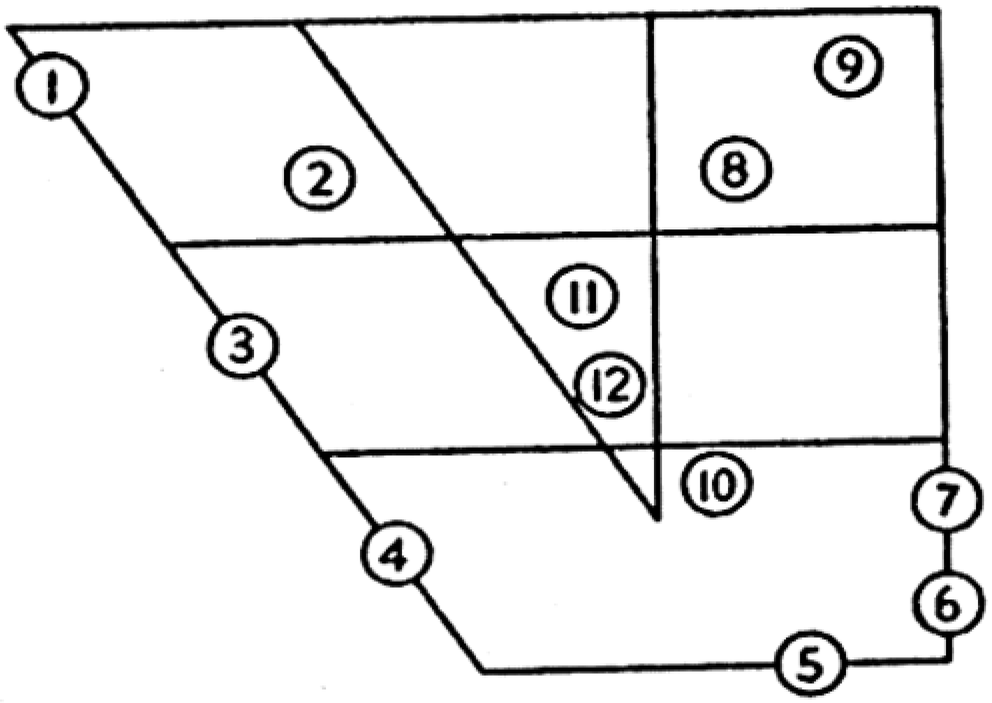

Fig. 16. The vowels of English designated by numbers

You will notice that these numbers do not correspond with those for the cardinal vowels (given in Fig. 11). Be very careful not to confuse English vowel No. so-and-so (for example, No. 7) with the cardinal vowel bearing the same number. Whenever in this book there is any likelihood of confusion, we shall indicate clearly whether we are referring to a cardinal vowel or an English vowel. But in general, when talking of a certain vowel number, we mean the English vowel of that number.

§ 77. By comparing Figs. 15 and 16, we can compile the following list of English vowels:

1.	2.	3.	4.	5.	6.	7.	8.	9.	10.	11.	12.
i:	i	e	æ	ɑ:	ɔ	ɔ:	u	u:	ʌ	ə:	ə

Any one of these vowels may be referred to either by its number or by its phonetic symbol. You should study this list and commit it to memory. Each of the sounds will be described in detail in a later section.

§ 78. One thing that may have puzzled you in our list of phonetic characters is that some of them are followed by a colon. This colon indicates that the vowel is long; that is to say, in pronouncing the vowel one keeps the tongue steady for a while in the same position and goes on producing a sound for a good deal longer than for a short vowel. This is an important point; you should realize that certain English vowels are always long (namely, Nos. 1, 5, 7, 9 and 11), and the rest are always short. In many African languages a vowel may be doubled in length to indicate a different meaning; but in English there are two sets of vowels, some which are always long and some which are always short. People who are not used to this difference in their own languages are apt to ignore it when speaking English. This is one, but only one, of the reasons why *leave* [li:v] as pronounced by many

Africans sounds rather like *live* [liv], and *part* [pɑːt] rather like *pat* [pæt].

§ 79. Another reason why these words tend to fall together is that Africans are inclined to use the same quality of vowel in *leave* and *live* and in *part* and *pat*. It is important to remember that there are two ways in which English vowels may differ: (*a*) in *quality* (due to a difference in lip and tongue position, as explained in §§ 35–36 and 61–64) and (*b*) in *length* (or *quantity* as it is often termed). The vowels [iː] and [i], as well as [ɑː] and [æ] and certain other English vowels, differ in both respects.

§ 80. In Part III of this book we shall study the way in which neighbouring sounds in a word will sometimes affect each other. But already at this stage we must observe that although some vowels are long and others are short, they are not always equally long or short. Compare the two words *bead* [biːd] and *beat* [biːt]. They are both pronounced with a long vowel, English No. 1, but the vowel is somewhat longer in *bead* than in *beat*. This is because in the former word the vowel is followed by a [d] and in the latter by a [t], and we know from § 41 that the difference between these two sounds is that [d] is voiced and [t] is voiceless. If we try other pairs of a similar kind, we find that the same distinction is made. The vowel is longer in *league* [liːg] than in *leak* [liːk], in *leave* [liːv] than in *leaf* [liːf], in *halve* [hɑːv] than in *half* [hɑːf], and in *parse* [pɑːz] than in *pass* [pɑːs]. We can thus formulate a rule that before a voiceless consonant a long vowel is not quite so long as before a voiced one.

§ 81. But what about cases where there is no consonant at the end, voiced or voiceless? What about a word like *sea* [siː] as compared with *seed* [siːd] and *seat* [siːt]? Where no consonant follows, a long vowel usually has its full length. We therefore have on the one hand *sea* and *seed*,

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and on the other *seat*. Similarly, *car* [kɑː] and *card* [kɑːd] contrast with *cart* [kɑːt], and *saw* [sɔː] and *sawed* [sɔːd] with *sort* [sɔːt]. In *cart* and *sort* the vowel is considerably shortened, although still long.

§ 82. We therefore have to modify our rule a little: *A long vowel is not quite so long when it is followed by a voiceless consonant as when it is followed by a voiced one or no consonant at all.*

§ 83. One thing should be made quite clear, however, before you can safely use this rule. The shortening effect of a voiceless consonant is felt only where the consonant is part of the same syllable as the long vowel. Now if a consonant comes between two vowels in a word, it nearly always belongs to the second syllable. In spite of the conventional way of dividing words at the end of a line, in a word like *beating* the [t] belongs to the second syllable, and this makes it very difficult for it to have any influence on the preceding [iː]. You should remember, therefore, that while the vowel is a good deal shorter in *beat* than in *bead*, there is not so much difference in length between *beating* and *beading*.

§ 84. Does the same distinction hold good for short vowels? That is, are they particularly short before voiceless consonants? Yes, undoubtedly there is a difference, as in *pad* [pæd] compared with *pat* [pæt], and *bud* [bʌd] compared with *but* [bʌt]. Nevertheless, the difference is not quite so marked as in the case of long vowels, and it is consequently less important for you to attend to it in trying to improve your pronunciation. You should first of all concentrate on making long vowels really long, though a little less so before voiceless consonants in the same syllable.

§ 85. The twelve English vowels that we have been talking about up to now are called *pure* vowels. In their production the tongue remains stationary throughout the time that it takes to say the vowel. Consequently, the vowel is exactly the same at the end as it was at the beginning; in other words, it remains pure. Now in addition to these pure vowels English also has some impure ones, or *diphthongs* as they are called. Here the tongue moves from one position to another while the sound is being said, and the sound consequently changes its character in the course of its production. Examples are the vowel sounds in *house* and *boy*. In the sections that follow we shall deal first with pure vowels and then with diphthongs.

ENGLISH VOWEL NO. 1 [iː]

§ 86. This is the vowel that we use, for instance, in the word *bee*. As you will see from Figs. 15 and 16, it is a close front vowel. As mentioned in § 35, the lips are spread while pronouncing it, and the colon in its transcription shows that it is long.

§ 87. The length is the most important point to remember about this vowel. The quality is not very different from the equivalent African sound (see Figs. 12–14), which could very well be substituted, but unless the vowel is pronounced long, it will not sound right in English.

§ 88. The commonest way of spelling this vowel is by means of *ee* or *ea*; but other spellings, such as *e*, *ie*, *ei*, and *ey*, are used in certain words. Here are some examples of different words all containing [iː]: *eel*, *bleed*, *meet*; *deal*, *knead*, *beat*; *eve*, *cede*; *machine* (2nd syllable); *field*, *chief*, *niece; receive*, *deceit* (2nd syllable in each); *key*; *quay*; *Caesar* (1st syllable); *foetus* (1st syllable); *people*, *feoff*. Note that there is no difference in pronunciation between *see* and *sea*, between *peel* and *peal*, between *need* and *knead*, between *feet* and *feat*, and between *key* and *quay*.

§ 89. Practise saying some of the above words, paying particular attention to the length of the vowel, and to the difference in length according to the following consonant.

ENGLISH VOWEL No. 2 [ɪ]

§ 90. This is the vowel used, for example, in the word *bit*. Like No. 1, it is a front vowel pronounced with spread lips; but it differs from No. 1 in two respects. In the first place it is not so close; as shown in Figs. 15 and 16, it is much nearer the half-close than the close position. Secondly, it is a short vowel.

§ 91. It is of course important to remember both of these differences, but the one that gives particular difficulty to Africans is the first. Africans are not very prone to the mistake of pronouncing No. 2 as a long vowel, but unless they are very careful they will give it exactly the same quality as No. 1, although short.

§ 92. The reason for this is partly that Africans are misled by the spelling. No. 2 is generally spelt *i* in English, and this letter in the orthography of many African languages stands for a close sound with the quality of No. 1. Another reason is that some Africans, even if they realize that Nos. 1 and 2 must be kept apart, imagine that they have no vowel in their own language that will help them to achieve the right English pronunciation. This is often a mistaken idea. Many African languages have a vowel in the half-close position; but this is usually spelt *e*. Now even if this vowel is not exactly identical with English No. 2, it is at least a good deal nearer to it than the usual African pronunciation. The *e* of some African languages could in fact be substituted for English [i] without striking an Englishman as very strange or wrong; the *e* of other languages is a little too open, but can be used as a starting-point from which to practise the correct English vowel.

§ 93. Moreover, many Africans do in fact use their *e* sound in English, but not in the right place. In the second syllable of words like *garden*, *heaven* and *even*, many Africans pronounce a vowel rather like an African *e*. Now the normal English pronunciation of these words has no vowel at all in the second syllable, but merely what is called a syllabic *n*. But the vowel that Africans use in these words, if inserted where English No. 2 is required, would be very nearly right. A slight dissimilarity between the two sounds, English [i] and African *e*, is due to a difference in tenseness. What this means will be explained in the next paragraph.

§ 94. In trying to get the right pronunciation of the English vowels [iː] and [i], you may find it useful to know that vowel No. 1 is a so-called *tense* vowel, but No. 2 is *lax*. In saying No. 1 the muscles of the tongue and the other speech organs are kept tense, while for No. 2 they are relaxed. If you say the two sounds correctly, you should be able to feel this difference in the tension of the muscles, but you can also test it with your fingers. Place a finger on the outside of the throat a little above the Adam's apple and then say [iː]: you can feel how the muscles are tightened and pushed forward. On the other hand, when you say [i], the place should feel quite loose. Now for the African *e* sound the muscles are rather tighter than for English No. 2. Relax them as much as you can. If you look at the vowel charts in Figs. 15 and 16, you will notice that the tongue position for [i] is much nearer the centre of the mouth than it is for [iː] and the other front vowels. This is connected with the fact that the muscles when saying [i] are lax.

§ 95. In ordinary English orthography vowel No. 2 is usually written *i* in the middle of a word and *y* at the end, as in *pity*. Occasionally, however, we find *y* in the middle of a word, as in *hymn* or *lyric*. Several other spellings for [i] are used in specific words; here are some examples: *sieve*, *foreign* (2nd syllable), *coffee* (2nd syllable), *women* (1st and 2nd syllables), *pretty*, *busy*, and *build*. Various endings, such as *-age*, *-ate* and *-est*, are commonly or often pronounced with vowel No. 2. See also § 410.

§ 96. Practise saying the words in the following lists:

deep, *dip*
sleep, *slip*
bead, *bid*
deed, *did*

feet, *fit*
seat, *sit*
seek, *sick*
teak, *tick*

leave, *live*
ease, *is*
feast, *fist*
meal, *mill*

You will notice that in each pair the only difference between the two words is that the first contains vowel No. 1 and the second vowel No. 2. This should help you to realize the importance of keeping the two vowels apart, for surely in talking of a *ship* you do not want it to sound like a *sheep*, and so on.

English Vowel No. 3 [e]

§ 97. This is the vowel used in words like *pen* and *let*. It is a front vowel pronounced with spread lips. As shown in Figs. 15 and 16, the tongue is about midway between the half-close and the half-open position. The vowel is short.

§ 98. The chief mistake to guard against in pronouncing this sound is that of making it too open. Since many African languages have no vowel in exactly this position, African speakers of English tend to use a half-open variety, namely the vowel usually written ɛ or ẹ in African orthography. The latter vowel has the disadvantage of being rather near to English vowel No. 4 (see the vowel chart in

Fig. 16), which may lead to confusion. Africans must be careful not to make their No. 3 too open. When practising it, you may find it useful to make it a little more like (but not of course identical with) No. 2.

§ 99. English vowel No. 3 is most often spelt *e*, though in a good many words it is written *ea*, as in *dead*, *lead*, *heaven* and *feather*. In *any* and *many* it is spelt *a* (but *manifold* is pronounced with vowel No. 4). Other occasional spellings are illustrated by *friend*, *heifer* (1st syllable), *leopard* (1st syllable), *says*, *said*, *bury* (1st syllable).

§ 100. Practise saying the following pairs, keeping the vowels [ɪ] and [e] carefully apart:

pip, *pep*
bid, *bed*
did, *dead*
lit, *let*,
sit, *set*
nick, *neck*
pick, *peck*
big, *beg*
pig, *peg*
miss, *mess*
list, *lest*
till, *tell*

ENGLISH VOWEL NO. 4 [æ]

§ 101. This is the vowel used in words like *pan* and *back*. Like the three vowels that we have just dealt with, it is a front vowel pronounced with spread lips, but the mouth is a good deal more open than for any of the other three. As shown in Figs. 15 and 16, the tongue position is roughly midway between half-open and open. The vowel is short.

§ 102. Africans generally find this a difficult sound to say, and the reason is that this vowel does not usually occur in African languages. What is written *a* in African languages is a vowel which is both somewhat more open and somewhat more retracted than the English variety (see Figs. 12–14). In saying English vowel No. 4 you should bear two things in mind: you must not make the vowel too open, and you must see to it that it is a real front vowel.

A good method is to start with English No. 3 as in the word *set* (or with your own vowel ɛ or ẹ) and then make it a little more open, always remembering that the vowel should be said with the front part of the tongue, not the back.

§ 103. Another way of arriving at [æ] is to press the tip of the tongue firmly against the lower teeth and then bunch up the tongue behind the teeth, as in Fig. 17:

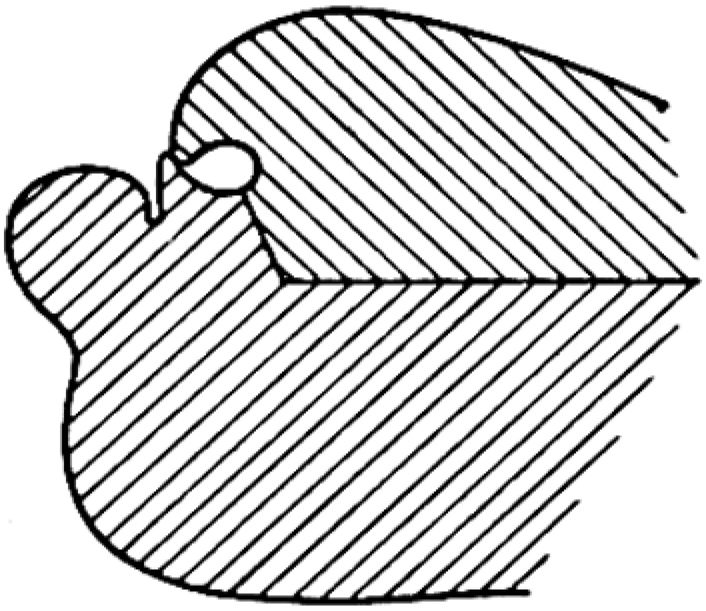

Fig. 17. A method of learning to say [æ]

Keeping the tongue in this position, open your mouth wide and set your vocal cords vibrating, that is, say a vowel. The result will be a sound rather like that of a bleating lamb; but then English No. 4 has some of the quality of bleating. Having reached this stage in your experiment, you can flatten the tongue a little, and the result will be a perfect English [æ].

§ 104. The spelling of vowel No. 4 is simple; it is nearly always written *a*. In a very few words, such as *plaid* and *plait*, we find the vowel [æ] represented by *ai*.

§ 105. Practise saying the following words. Where there are four words in a row, take care that you have a gradual opening of the mouth as you proceed from the first to the last. The distance should be about the same between [iː] and [i] as between [i] and [e] and between [e] and [æ].

(a) [e] and [æ]	(b) [i] and [æ]	(c) [i:], [i], [e] and [æ]
rep, rap	*nib, nab*	*peep, pip, pep, pap*
fed, fad	*lip, lap*	*reap, rip, rep, rap*
said, sad	*lid, lad*	*bead, bid, bed, bad*
net, gnat	*slit, slat*	*deed, did, dead, dad*
pet, pat	*flit, flat*	*beat, bit, bet, bat*
leg, lag	*fig, fag*	*seat, sit, set, sat*
wreck, rack	*crick, crack*	*peak, pick, peck, pack*
trek, track	*lick, lack*	*wreak, rick, wreck, rack*
less, lass	*miss, mass*	

ENGLISH VOWEL No. 5 [ɑ:]

§ 106. Examples of words containing this vowel are *ask* and *farm*. Unlike the first four vowels, No. 5 is not a front vowel; neither is it truly a back vowel, but its tongue position is much nearer the back than the front. The vowel is pronounced with an open tongue position slightly in advance of that for cardinal vowel No. 5 (see Figs. 15 and 16). Since the mouth is wide open, the lips cannot be spread, but neither are they rounded; we call their shape neutral, and an illustration of this type of lip position is given in Fig. 4(*b*). The vowel is long; hence the colon in its transcription.

§ 107. Like No. 4, this is a sound which Africans find it hard to learn. The real difficulty with Nos. 4 and 5 is that corresponding to these two vowels African languages have only one *a* sound. An African student of English, therefore, in place of his one vowel has to learn two new sounds, which must be clearly distinguished from each other and from neighbouring sounds. Many African speakers of English do not in fact keep [æ] and [ɑ:] apart, but pronounce both with the same African *a* sound, which, as you can see from Figs. 12–15, is intermediate between the positions for English Nos. 4 and 5. Many a time have I heard Africans pronounce the English word *market* as if it were an African word spelt *makɛt* or *maket*. The correct pronunciation is [mɑ:kit].

§ 108. It is important to realize that [æ] and [ɑ:] differ from each other in two respects, in quality and quantity (length). It is easy enough to learn to lengthen No. 5, though less easy to remember to do it always. But in order to get the right quality of the vowel special care is needed. You have to open your mouth wide, almost as wide as you can make it without straining the muscles of the jaw. The tongue should lie almost flat in the mouth, like this:

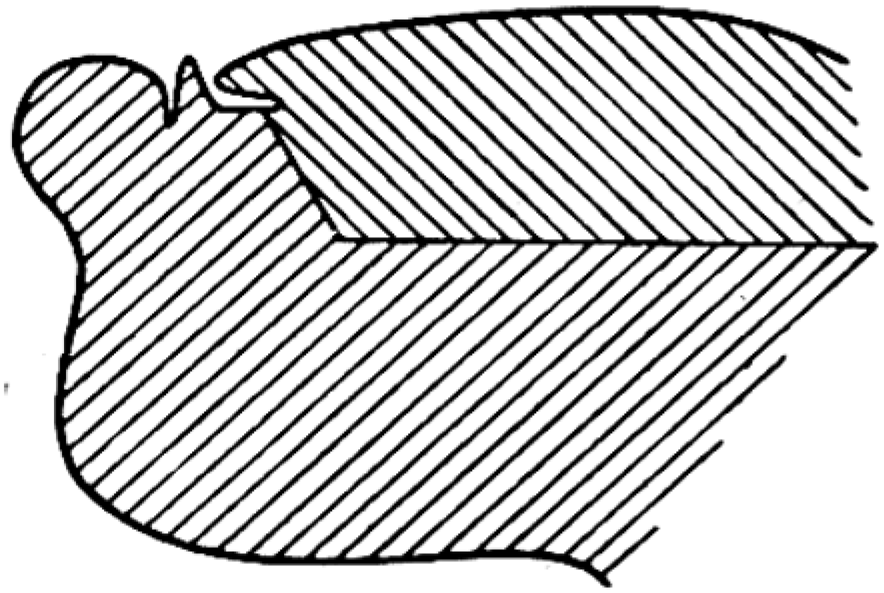

Fig. 18. Tongue position for [ɑ:]

Let the tongue be quite loose; do not tense any of the muscles. The tongue will naturally be a little higher at the back, as it should be for a back vowel; but you need not think about this at all: just relax the muscles. If you say a vowel in this position and make it long, the result will be [ɑ:].

§ 109. The spelling of English vowel No. 5 varies a good deal. It is most often written *ar* (but the *r* is not sounded). An *a* without an *r* will generally indicate either vowel No. 4 [æ] or a diphthong [ei] which will be dealt with later (§ 167)—except before *f*, *s*, *th*, or an *n* followed by a consonant, where *a* alone in many cases (but not always) indicates [ɑ:]. Examples are:

(a)	(b)	
arm	*chaff*	*bath*
lard	*staff*	*rather*
tart	*pass*	*dance*
dark	*flask*	*command*

Other less common spellings are seen in *are* [ɑ:], *calf*, *palm*, *laugh*, *aunt*, *clerk*, *heart*, *moustache*.

> *Note*: You may like to note, in passing, that in parts of the English-speaking world, and particularly in America, many people use No. 4 in the examples given above under (*b*) and pronounce the *r* in the examples under (*a*). You can easily verify this for yourself if you listen to the speech in an American film.

§ 110. Practise saying the following words, taking great care to pronounce [æ] in the first and [ɑ:] in the second word of each pair. Remember also what was said in § 82 about the way a following consonant influences the length of a vowel.

cap, carp
am, arm
ham, harm
ant, aunt
cat, cart
chat, chart
hat, heart
bad, bard
cad, card
lad, lard
lack, lark
pack, park
stack, stark
hash, harsh
mash, marsh

ENGLISH VOWEL NO. 6 [ɔ]

§ 111. This is the vowel used, for example, in the words *box* and *hot*. The tongue position is close to that for No. 5, though somewhat further back (see Figs. 15 and 16). In fact, the vowel is almost as far back and as open as it can be; that is, it is very nearly identical with cardinal vowel No. 5. The lips are rounded (see Fig. 4 (c)), not neutral as for [ɑː]. The vowel is short.

§ 112. The chief difficulty that Africans experience with this vowel comes from a disinclination to open their mouths enough, possibly under the influence of the spelling. The vowel is most often spelt *o* in English, and an African *o* (or *ọ* or *ɔ*) is at most half-open. For the English vowel the teeth should be widely separated, and the lips should form a big round opening. Before a voiceless consonant, where the vowel is particularly short (see § 84), it has a "popping" sound rather as when one pulls the cork out of a bottle. The word *pop* itself is a good example of this.

§ 113. The commonest spelling of English No. 6 is *o*, but after a *w* (or a *u* pronounced like a *w*) we find *a*, as in *wander*, *wasp*, *swan*, *quality*, *quarrel* and *squander*; also in *what*. The combination *au* is sometimes pronounced [ɔ], as in *austere*, *because*, *cauliflower* and *sausage*. Other occasional spellings are seen in *cough* [kɔf], *trough* [trɔf] and *yacht* [jɔt].

> *Note*: Many Americans use a version of [ɔ] which is somewhat different from the English form. They tend to unround their No. 6, and they are also inclined to make it rather long. This makes it sound almost like English vowel No. 5, and misunderstandings have been known to occur when Englishmen and Americans meet. The American pronunciation of *posture*, for instance, sounds

in English ears rather like *pasture*; but then Americans will generally pronounce the latter word with No. 4 (see § 109 note).

§ 114. Practise saying the following words. In each pair the first word has [ɑː] and the second [ɔ].

barb, bob
harp, hop
sharp, shop
card, cod
guard, god
dart, dot
heart, hot
clerk, clock
dark, dock
mark, mock
shark, shock
laughed, loft
mask, mosque
cast, cost
last, lost

ENGLISH VOWEL NO. 7 [ɔː]

§ 115. This vowel is found, for example, in *lord* and *fall*. It is a half-open back vowel (see Figs. 15 and 16) pronounced with rounded lips. It is a long vowel.

§ 116. The chief thing to remember about this vowel is that it must not sound identical with No. 6. The majority of African speakers of English make no distinction between *shot* and *short* and between *cod* and *cord*, and so on. In correct English the two sounds, [ɔ] and [ɔː], differ both in quantity and in quality. In the first place, while No. 6 is short, No. 7 is long, as the colon in its transcription indicates. Secondly, while No. 6 is nearly as open as a vowel can be, No. 7 is only just below the half-open tongue position. This means that the jaw is less open, and the rounded opening between the lips a good deal smaller, for No. 7 than for No. 6. In fact, English No. 7 is not very different in quality from the *ɔ* or *o* sound of many African languages; but the English vowel is long, and this makes a great difference.

§ 117. There are a great many different spellings for the vowel [ɔː]. Many words have *or* as in *stork*, *sport* and *sword* [sɔ:d], or *oar* as in *soar*, *board* and *hoarse*. In the word *broad* the sound is spelt *oa*. The spelling *our* is found in *pour*, *course* and *court*, and *oor* in *door* and *floor*. We have the letter *a* for [ɔ:] in some words in which the vowel is followed by *l*(*l*) [l] as in *all*, *fall* and *Alban*; while in a few words in which the letters *alk* occur together, the spelling *al* stands for [ɔ:] as in *talk* and *walk*. We have *ar* for [ɔ:] in a series of words in which the vowel occurs after a *w* (or a *u* pronounced like a *w*) as in *warm*, *warp*, *swarm*, *thwart*, and *quart*. Very common spellings are *aw*, as in *law*, *draw* and *pawn*, and *au*, as in *haul* and *fauna*. Less common spellings are illustrated by *ought* [ɔ:t], *bought*, *brought*, *fought*, *sought*; and *aught* [ɔ:t], *caught*, *fraught* and *taught*.

§ 118. Practise saying the following words. In each pair the first word has No. 6 and the second No. 7. Remember that a vowel is a little shorter before a voiceless than before a voiced consonant (see § 82).

god, *gored*
pod, *poured*
sod, *sword*
wad, *ward*
con, *corn*
swan, *sworn*
pond, *pawned*
cot, *court*
not, *naught*
pot, *port*
spot, *sport*
cock, *cork*
hock, *hawk*
stock, *stork*
fox, *forks*

ENGLISH VOWEL NO. 8 [u]

§ 119. This is the vowel that we use, for example, in the word *good*. It is a half-close back vowel, pronounced with rounded lips. It is a short vowel.

§ 120. The danger that Africans have to guard against here is that of making this vowel identical or nearly identical with No. 9 [u:], the vowel that we use in *soon* and *too*. The transcription of the latter vowel shows it to be long, while No. 8 is short. But [u] is not just a short version of No. 9.

As you will remember from §§ 90–94, vowel No. 2 [i], in addition to being shorter than No. 1 [iː], is different in quality; it is lower, being only about half-close, and it is lax. Similarly, No. 8 [u], as you can see from Figs. 15 and 16, is much nearer the half-close than the close position. Moreover, this vowel too is lax, a thing which is reflected in the more central tongue position.

§ 121. Many African languages have a back vowel in the half-close position, but this is generally written *o*. This African vowel is rather similar to the English [u] sound; the chief difference lies in the degree of tension.

§ 122. Say vowel No. 9 as in the word *too* [tuː], and test the tension with a finger on the outside of the throat as explained in § 94. You will feel how the muscles are tightened and pushed forward when you say the vowel. To pronounce the African *o* sound the muscles also have to be tense; but when saying English [u] they feel quite loose. In practising this vowel, relax the muscles as much as you can. The English vowel sounds a little less sharp and more muffled than African *o*.

§ 123. A further result of the laxness of vowel No. 8 is that the lips are often not so energetically rounded as they are for No. 7 and No. 9.

§ 124. The vowel [u] is commonly spelt *oo*, although this spelling is also used to represent other sounds such as [ɔː] and [uː] (see §§ 117 and 128). A good rule is that *oo* stands for [u] in most cases where it comes before a *k* as in *brook* and *took*, as well as in the words *foot*, *soot*, *good*, *hood*, *stood*, *wood* and *wool*. The vowel is spelt *u* in a few words, namely in *put*, *pull*, *bull*, *full*, *fulsome*, *puss*, *push*, *bush*, *cushion*, *sugar*, *pulpit*, *butcher* and *cuckoo* [kukuː]. The spelling *oul* is used in *could*, *should* and *would*. In the word *wolf* [wulf] and in the first syllables of *bosom* and *woman* the vowel is spelt *o*.

§ 125. Practise saying the following words. Those in list (*a*) illustrate the contrast between [ɔː] and [u], and those in (*b*) illustrate the four vowels [ɑː], [ɔ], [ɔː] and [u].

(a)

ward, *wood*
fought, *foot*
talk, *took*
bawl, *bull*
wall, *wool*

(b)

card, *cod*, *cord*, *could*
guard, *god*, *gored*, *good*
hard, *hod*, *hoard*, *hood*
shard, *shod*, *shored*, *should*
part, *pot*, *port*, *put*
cark, *cock*, *cork*, *cook*
hark, *hock*, *hawk*, *hook*

ENGLISH VOWEL No. 9 [uː]

§ 126. This is the vowel found, for example, in *soon*, *food* and *too*. As you can tell from Figs. 15 and 16, it is a close back vowel. Like all true back vowels in English it is rounded, and an illustration of the lips when saying this vowel is given in Fig. 4(*d*). It is a long vowel.

§ 127. Beyond remembering to make it long, Africans seldom have difficulty with this vowel. Most African languages have a close back vowel which is near enough to the English sound to be substituted for it. But unless the vowel is made long, it will not sound right in English.

§ 128. The commonest spelling of vowel No. 9 is *oo*, but other spellings occur; here are some examples: *group*, *soup*, *you*; *through*; *shoe*, *canoe*; *do*, *who*; *two*; *crude*, *rude*, *rule*; *blue*, *clue*, *true*; *fruit*, *juice*, *sluice*; *sleuth*, *adieu*; *blew*, *chew*, *view*; *beauty*.

§ 129. Practise some of the above words, paying particular attention to the length of the vowel, and bearing in mind that the length may be modified by a following consonant (see § 82).

ENGLISH VOWEL NO. 10 [ʌ]

§ 130. This and the next two vowels are termed mixed or, better, central vowels, because in pronouncing them it is the middle or central part of the tongue which is closest to the roof of the mouth (see § 72). Very few African languages have central vowels, and these sounds therefore cause a great deal of difficulty to most African speakers. No. 10, however, is less central than the other two, and so we shall start with that.

§ 131. No. 10 is the vowel used, for example, in the words *hut* and *bud*. The tongue is just below the half-open position a little behind the central area (see Figs. 15 and 16). The lip position is neutral, and the vowel is short.

§ 132. A common, but not very good, method followed by many people in speaking another language with unfamiliar sounds is to substitute for each sound what they consider the nearest equivalent in their own language (see §§ 4–5). This often leads to undesirable results. Thus, many African speakers of English use a half-open back vowel, namely their ọ or ɔ sound, for English [ʌ], and so they pronounce *gun* rather like *gone* and *hut* rather like *hot*. To avoid this mistake you should realize fully wherein the difference lies. The degree of opening is about the same for the two vowels (see Figs. 12, 13 and 15), but [ʌ] is not a back vowel like ọ or ɔ, and the lips, consequently, are not rounded as they are for proper back vowels.

§ 133. English has another vowel which in the two respects just mentioned is much nearer to [ʌ], namely vowel No. 5 [ɑ:]. If you look at Figs. 15 and 16, you will see that this vowel, too, is not a true back vowel, and [ɑ:] like [ʌ] is pronounced with neutral lips. On the other hand, the jaw is not quite so open for [ʌ] as for [ɑ:], and [ɑ:] of course is long.

§ 134. In trying to arrive at the right [ʌ] sound you might therefore think of giving it some of the quality of [ɑ:]; but the vowel must not be long, and the jaw must not be so open. This will undoubtedly be your best approach if you are sure that your [ɑ:] is correct; if not, try the following way. Start from your own ọ or ɔ sound, unround it and pronounce it less far back; in other words, aim at saying a sound about half-way between African ɔ and African *a* and without lip-rounding. It is very important to remember not to round the lips, or the vowel will not sound right.

§ 135. English vowel No. 10 is generally spelt *u*, but in two groups of words we have the spellings *o* and *ou* respectively. Examples of these two groups are:

(a)

son
won
one
once
none
done
ton
tongue
among
dove
love

cover
come
some
other
mother
brother
monkey
money
month
wonder
worry

(b)

rough
tough
enough
touch
double
trouble
country
courage
couple
cousin
young

Note that while *monkey* [mʌŋki] is pronounced with No. 10, *donkey* [dɔŋki] has No. 6. Similarly, *colour* [kʌlə] has No. 10, but *collar* [kɔlə] No. 6. On the other hand, *son* and *sun*, though they are spelt differently, are pronounced alike, as [sʌn]. Other, less common, spellings of No. 10 are illustrated by *blood*, *flood*, *twopence* and *does*.

§ 136. Practise saying the following words. Each list illustrates the difference between [ʌ] and one or more other vowels.

(a)

[ɔ] and [ʌ]

cop, cup
gone, gun
cod, cud
cot, cut

hot, hut
long, lung
song, sung
dock, duck

lock, luck
stock, stuck
cough, cuff
doll, dull

(b)

[ɑː], [ɔ] and [ʌ]

carp, cop, cup
card, cod, cud
cart, cot, cut
heart, hot, hut
dark, dock, duck
lark, lock, luck
stark, stock, stuck
mask, mosque, musk

(c)

[ɑː], [ɔː] and [ʌ]

barn, born, bun
bard, bawd, bud
card, cord, cud
cart, court, cut
bark, baulk, buck
stark, stork, stuck

(d)

[ɑː], [ɔ], [ɔː] and [ʌ]

card, cod, cord, cud
cart, cot, court, cut
stark, stock, stork, stuck

ENGLISH VOWEL NO. 11 [əː]

§ 137. This is the vowel used, for example, in *herb*, *bird* and *church*. The tongue position is exactly central, a little below the half-close division. The lip position is neutral, and the vowel is long.

§ 138. This is probably the most difficult English vowel to learn. It is remote from any of the usual African vowels, which therefore afford no guidance. The characteristic thing about it is its central or, one might say, neutral quality: it is neither back nor front and neither close nor open. In fact, many people uee this vowel when they hesitate in their speech and cannot think of what to say next: "What I mean to say is—er—that surely—er—in the present circumstances—er," etc. This is interesting because it shows that when one is not thinking of producing any particular vowel, the tongue tends to be in a neutral position, and if one does produce a vowel-like sound the result is [əː]. If you are one of the people who use this sound when hesitating, you may find this approach useful in learning vowel No. 11. Some Africans, however, leave the nasal passage open (see § 29) when they hesitate in their speech.

§ 139. The majority of Africans follow the method of substituting one of their own sounds, generally *ɛ* or *a* or *ɔ*. The word *bird* will thus be made to sound rather like *bed* or *bard* or *board*. If you are inclined to say *bed* you should think of pronouncing the vowel further back; if you are inclined to say *board*, you should think of making it a more forward vowel without lip-rounding; and if your mistake is that of saying *bard*, you should open your mouth less wide. And then, of course, you must always remember to make it a really long vowel.

§ 140. The vowel [əː] has three main spellings, *er*, *ir* and *ur*, as in *mercy*, *shirt* and *burn*. It is spelt *ere* in *were* [wəː]. After *w* it is most often spelt *or*, as in *word*, *work*, *world*, *worm*, *worse*, *worship* and *worth*. The spelling *or* is also used in the word *attorney*. The-spelling *ear* for [əː] is found in a number of words such as *earn*, *learn*, *yearn*, *heard*, *earl*, *pearl*, *earth*, *dearth*, *search*, *hearse*, and *rehearse*; but not in *heart* and *hearth*, which are pronounced with [ɑː]. The spelling *yr* occurs in a few words such as *myrrh* and *myrtle*; and *our* is found in *courteous*, *journal*, *journey* and *scourge*. The word *colonel* [kəːnl] is very irregular.

§ 141. Practise saying the following words, taking care to keep the different vowels clearly apart. Remember also that, although No. 11 is long, its length may be modified by a following consonant (see § 82).

(a)

swell, swirl
edge, urge
best, burst
bath, birth
carve, curve
larch, lurch
warm, worm
course, curse
hoarse, hearse
cub, curb
hub, herb
such, search

(b)

sped, sparred, spurred
debt, dart, dirt

pard, pawed, purred
parch, porch, perch

wed, ward, word
wet, wart, wort

thawed, thud, third
short, shut, shirt

(c)

head, hard, hoard, heard
peck, park, pork, perk
fen, fawn, fun, fern
bet, bought, butt, Bert
card, cord, cud, curd
cart, court, cut, curt

(d)

ten, tarn, torn, tun, turn
Ben, barn, born, bun, burn
bed, bard, board, bud, bird
beck, bark, baulk, buck, Burke
pet, part, port, putt, pert

English Vowel No. 12 [ə]

§ 142. The transcription shows this to be a short version of No. 11. Nevertheless, remembering that [i] differs from [iː], and [ɔ] from [ɔː], and [u] from [uː], not only in length but also in quality, we may expect there to be some difference of quality as well as quantity between [ə] and [əː]. And so at times there is. In the vowel charts in Figs. 15 and 16, No. 12 is indicated as being somewhat more open than No. 11, and this is sometimes, but not always, the case. But the most important difference between [ə] and [əː] lies in another sphere, and in order to understand this we must now pause for a while to consider a peculiarity of English pronunciation, namely so-called *stress*.

§ 143. We mentioned in § 19 that in order to speak we have to produce an air stream with our lungs, and this air stream is subsequently modified in various ways as it passes through the speech organs. But the air stream may also be ejected more or less strongly from the lungs, varying in strength according to the effort we exert, and similarly we may use the other speech organs more or less energetically or forcibly. This gives rise to different degrees of what we call stress. For instance, in the word *coffee* [kɔfi] the first syllable has stronger stress than the second. The different syllables in an English word or sentence will usually have varying stress, while in many African languages the various syllables are pronounced with about equal stress. We shall have more to say about this difference in Chapter IX, but already at this stage you should notice two things:

1. There are two main degrees of stress in English, strong and weak. Some syllables are *strongly stressed* and others are *weakly stressed*; but for convenience we often call the former *stressed* syllables and the latter *unstressed*. Thus we say that in the word *coffee* the first syllable is strongly stressed (or just "stressed") and the second syllable is weakly stressed (or "unstressed").

Or, to take another example, in *receive* the first syllable is unstressed (=weakly stressed) and the second is stressed (=strongly stressed).

2. The mark used in phonetic transcription to indicate stress (=strong stress) is a vertical stroke placed before the stressed syllable. *Receive*, therefore, is transcribed [ri'siːv]. But in order to simplify transcription as much as possible it has been agreed that, whenever the stress falls on the first syllable of a word, it need not be indicated, since there can be no possible mistake. Consequently, in the word *coffee* we need not indicate the stress, although it would be perfectly correct to write ['kɔfi]. So if you see the phonetic transcription [impɔːt], you will know that it stands for the noun *import*, because this has stress on the first syllable; but if the word is transcribed as [im'pɔːt], it must be the verb that is meant, for the verb has stress on the second syllable.

§ 144. Let us now return to vowel No. 12. An important characteristic of this vowel is that it occurs only in unstressed syllables. Other vowels, too, may be used in unstressed syllables, such as [i] in *coffee* and [ɔː] in the noun *import*; but these two vowels are also frequently used in stressed syllables, while [ə] never occurs with stress. It is a characteristic of this vowel that it has no stress.

§ 145. The very quality of No. 12 may be said to be a result of the stresslessness. Lack of stress means lack of force or energy in enunciation. No. 12 is usually very short; it is a central or neutral vowel; and it is lax, that is, it is said without any tension of the muscles. Hence it is a rather vague and obscure sound. Now other vowels, if for some reason they lose their stress, tend to become more obscure and to assume the quality of No. 12. Consider, for instance, the noun *convert* [kɔnvəːt]: the stress is on the first syllable, and you will notice that the vowel used in that syllable is No. 6. Now take the verb *convert*: it is pronounced with stress on the second syllable [kən'vəːt], and you will notice that the first syllable, although still spelt with an *o*, is pronounced with No. 12. With the loss of stress, vowels tend to lose their specific tongue position and to adopt a neutral position.

§ 146. This change from one of the other vowels to No. 12 does not invariably happen whenever a vowel loses its stress, but it is a very common occurrence, and we shall deal with it in more detail later (§§ 403–404). Here it is mentioned partly in order to make you realize that there is no standard spelling of [ə], which may in fact be represented by any of the five vowel characters *a*, *e*, *i*, *o* and *u*, and partly in order to help you to achieve the right pronunciation of the vowel.

§ 147. Take the word *conceit* [kən'siːt]. The stress is on the second syllable, and so the first has vowel No. 12. Now your best plan is to say the first syllable without any vowel at all: just say [kn]. This is not the usual pronunciation, but it is quite acceptable; since No. 12 is such a weak and lax vowel, the difference is very slight between [kən] and [kn]. So to begin with aim at saying [kn'siːt]; later on, when you are more practised, you may begin to put in a faint vowel sound. You can use the same method with many other words containing No. 12, for example *constant* [kɔnstənt] and *forward* [fɔːwəd]. In both cases try to say the last syllable without any vowel. The pronunciation [kɔnstnt] is in fact not uncommon; *forward* generally has a faint vowel in the second syllable, but if you attempt to go straight from the *w* to the *d*, the chances are that you will involuntarily say just enough of a vowel for it to sound right.

§ 148. It is most important for you to realize that vowel

No. 12 is so weak and obscure that it often sounds merely like a very faint and stifled grunt or like a half-suppressed short clearing of the throat, and sometimes this grunt is almost entirely stifled and the clearing of the throat almost completely suppressed. In fact, No. 12 has a tendency to vanish in quick speech. One may hear *awfully* pronounced as [ɔ:fəli] or [ɔ:fli] and *happen* as [hæpən] or [hæpn]. Similarly, *several* may be [sevərəl] or [sevrəl] and *reverent* [revərənt] or [revrənt]; *different* is now nearly always pronounced as [difrənt], not [difərənt].

§ 149. Nevertheless, there are cases where a more distinct No. 12 may be heard, as for instance in the words *number* [nʌmbə] and *honour* [ɔnə] when said by themselves. In fact, we can distinguish two varieties of No. 12:

1. Where [ə] occurs at the beginning or in the middle of a word, or a group of words spoken without any pause between them, it is very weak and short. The tongue position is roughly the same as for [ə:]. This may be said to be the normal [ə] sound. Examples are:

above	*obey*	*subdue*	[səb'dju:]	*miracle*	[mirəkl]
abroad	*occur*	*success*	[sək'ses]	*coloured*	[kʌləd]
apart	*offend*	*suppress*	[sə'pres]	*cupboard*	[kʌbəd]
account	*omit*	*commit*	[kə'mit]	*method*	[meθəd]
attack	*oblige*	*compel*	[kəm'pel]	*madam*	[mædəm]
absurd	*obsess*	*to come*	[tə kʌm]	*cautious*	[kɔ:ʃəs]
a book	*o'clock*	*the book*	[ðə buk]	*numberless*	[nʌmbəlis]

2. Where [ə] occurs at the end of a word before a pause, it is usually more open and also tends to be a little longer. Examples are:

after, linger, number
extra, sofa
picture, pleasure
baker, hatter, Londoner
actor, doctor, liquor
beggar, regular
honour, labour

§ 150. The tongue position for this second variety of [ə] is thus a little lower than for [əː]. Some English people, as a matter of fact, make the vowel so low that it sounds almost like [ʌ], but this strikes other Englishmen as rather affected. Africans should be careful not to make the sound too open. There is a general tendency among Africans to substitute the vernacular *a* for final [ə] and thus, instead of [entə], to say ['en'ta] (with equal stress on both syllables). This must be avoided, for it sounds quite un-English. On the whole, you should not pay much attention to the difference between the two kinds of [ə] in your own speech. Both are weak and obscure vowels, and your danger is that of not making them weak enough. Moreover, and this is very important, the second variety of [ə] seldom occurs unless there is a pause after it. You may hear it in the phrase *many years after*, because one can pause after this, if only for a fraction of a second, but you will not hear it in *after many years*, which will have the first kind of [ə]. This, then, is the kind of [ə] that you should concentrate on.

Chapter V

DIPHTHONGS

§ 151. In this chapter we shall examine the various diphthongs used in English. The word *diphthong* comes from Greek and means "double sound". In phonetics we use it to describe a vowel which changes its quality in the course of its production; it begins as one vowel and ends as another.

§ 152. A good example is the vowel sound in *high.* Look at yourself in a mirror while saying this word. You will notice how the mouth, which at first is fairly open, shuts more and more. It begins with a position somewhere between those for vowel No. 4 [æ] and vowel No. 5 [ɑː], and it ends with a position near that for vowel No. 2 [i]. Say the word several times in front of a mirror to make quite sure that you can see the movement of the mouth clearly: the jaw and the tongue are much higher, and the opening of the mouth consequently smaller, at the end of the word. Now keep your mouth quite still in the open position, and you will find it impossible to say the word *high.* You may manage to produce a fairly good imitation of it even when you keep your jaw still; but in that case you will notice that the tongue nevertheless moves from a low to a high position, and the jaw would naturally, if you allowed it, do the same.

§ 153. In phonetic transcription we indicate a diphthong by writing the symbols for the initial and final positions. Now the first part of the diphthong in *high* is a vowel between [æ] and [ɑː] for which we use the phonetic symbol [a]. The whole word, therefore, is [hai]. But although we write it in this way, the vowel sound does not consist merely of an [a] followed by an [i]. There is no sudden break between [a] and [i], but a gradual change as the tongue travels from one position to the other through all the intervening positions. What in fact we do, then, is to pronounce a continuous succession of vowels, each a little different from its predecessor, beginning with [a] and ending with something like [i], and passing on the way through all the intermediate stages without stopping. We may illustrate this graphically by saying that the diphthong [ai] is not like Fig. 19 but like Fig. 20:

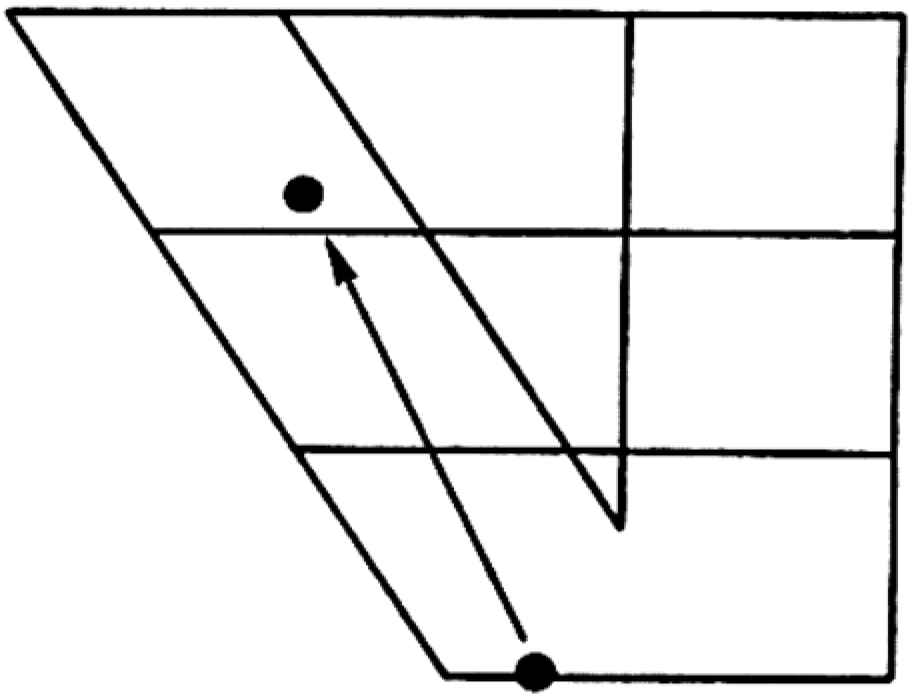

Fig. 19. [a] followed by [i]

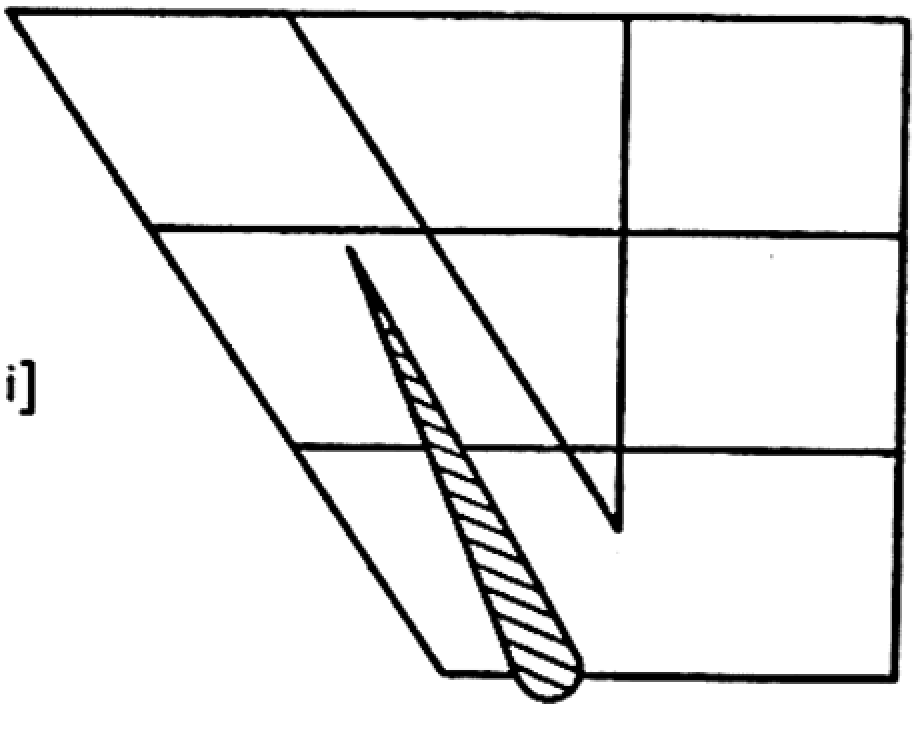

Fig. 20. The diphthong [ai]

§ 154. You will notice that the shaded area in Fig. 20 tapers in the direction of [i]. This means that the first part of the diphthong is pronounced more energetically, that is, with more effort; but gradually the diphthong "peters out" as the effort is relaxed. You will notice, too, that the shaded area does not extend quite as far as the position for [i]. This also is interesting, for the two most characteristic features of any diphthong are (1) the starting-point and (2) the direction in which the tongue travels; but even if the end-point is never reached, as it often is not, particularly in quick speech, the diphthong will still sound right.

§ 155. It is of course perfectly possible to pronounce two vowels one after the other without making them a diphthong. Such a combination of pure vowels is quite common in English. For instance, in the word *doing* [duːiŋ] we have two pure vowels, [uː] and [i], and listening to the word it is easy to tell where one vowel ends and the next begins; there is a clear break between them. The two vowels in this case belong to different syllables, and if necessary we may divide the word at the end of a line into *do-* and *-ing*. But we could not divide *high*, for this word has only one syllable. If we were to beat the rhythm of the two words, there would be two beats (' ') for *doing*, but only one beat (') for *high*.

§ 156. A diphthong, therefore, behaves like a pure vowel in that it belongs to one syllable only. It differs from a pure vowel in that its quality gradually changes from that of one vowel towards that of another.

§ 157. Now pure vowels, as you may recall (see § 78), are divided into long and short vowels; some are always long and some always short. Is the same true of diphthongs? No, in regard to length all diphthongs are like long vowels. Consisting as it does of two elements, each diphthong takes up the same length of time as one long pure vowel. But, like pure vowels, diphthongs may be influenced by their surroundings; the diphthong is longer in *high* and *hide* [haid] than in *height* [hait], because in the latter word it is followed by a voiceless consonant. The rule formulated in § 82 about the variation in length of pure vowels according to a following sound applies also to diphthongs.

§ 158. There are, in all, eight diphthongs in English, and we may divide them into various groups. Take the diphthong in the word *hay* [hei]. This begins with vowel No. 3 and moves in the direction of No. 2. as shown in Fig. 21:

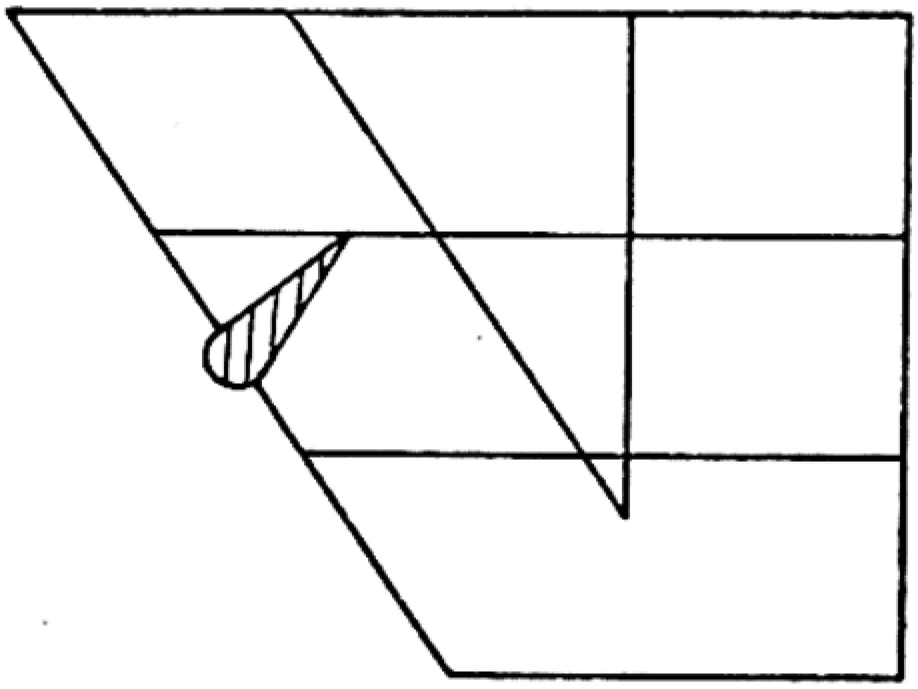

Fig. 21. The diphthong [ei]

Now if you compare Figs. 20 and 21 you will notice that the movement is much greater in [ai] than in [ei], and you can easily verify this for yourself by watching the mouth of an Englishman when he speaks. We call [ai] a *wide* diphthong and [ei] a *narrow* one.

§ 159. Let us now consider the vowel sound in the word *hear*. This too is a diphthong, and if your own pronunciation is correct, you will notice by looking in a mirror that, although the jaw moves only a little or not at all, there is some movement of the tongue. To begin with, the front part is raised to the position for [i], but later the tongue assumes a neutral position as for [ə]. The movement is illustrated in the following diagram:

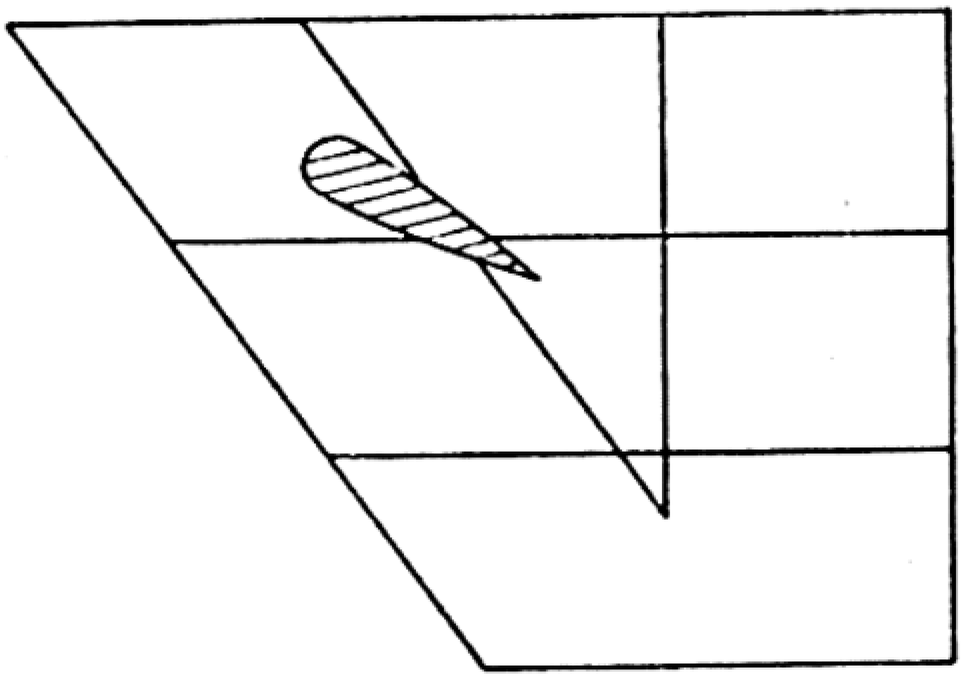

Fig. 22. The diphthong [iə]

Now while the movement in [ai] and [ei] is upwards, towards a closer position of the tongue, the movement in [iə] is inwards, towards the centre of the mouth. We therefore call [ai] and [ei] *closing* diphthongs and [iə] a *centring* diphthong.

§ 160. Of the eight diphthongs in English three are centring and five closing ones, and of the five closing ones two are narrow and three wide. Here is a complete list of the English diphthongs with examples:

I. *Closing*

(a) *Narrow*:	[ei]	as in *hay, pay, grey*
	[ou]	as in *hoe, no, slow*
(b) *Wide*:	[ai]	as in *high, buy, try*
	[au]	as in *how, now, house*
	[ɔi]	as in *hoy, boy, joy*

II. *Centring*

[iə] as in *hear*, *dear*, *beer*
[ɛə] as in *hair*, *bare*, *where*
[uə] as in *tour*, *pure*, *moor*

§ 161. Instead of grouping the diphthongs in the above manner, we might have classified them according to the final element. In that case we should have got three groups as follows:

1. With [i] as final element: [ei], [ai] and [ɔi]
2. With [u] as final element: [ou] and [au]
3. With [ə] as final element: [iə], [ɛə] and [uə]

§ 162. You should notice that it is customary to number the English diphthongs in the same way as the pure vowels (see § 77). Starting with No. 13 we get the following numbers, which will sometimes be used in this book:

13.	14.	15.	16.	17.	18.	19.	20.
ei	ou	ai	au	ɔi	iə	ɛə	uə

§ 163. Before we begin to discuss the various diphthongs one by one, here are two diagrams illustrating first the closing and then the centring diphthongs:

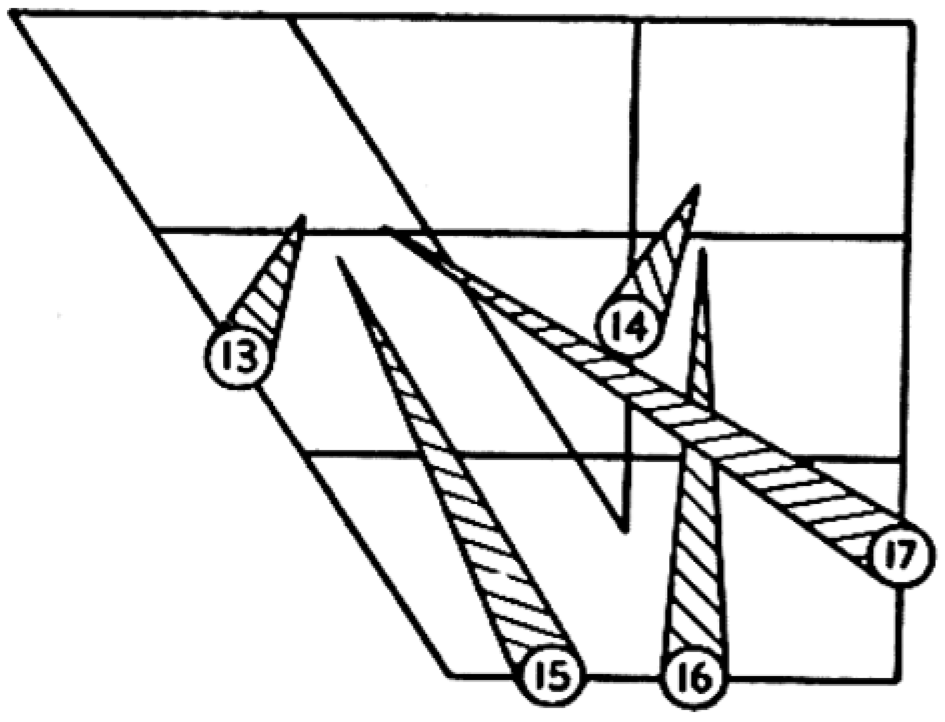

Fig. 23. The English closing diphthongs

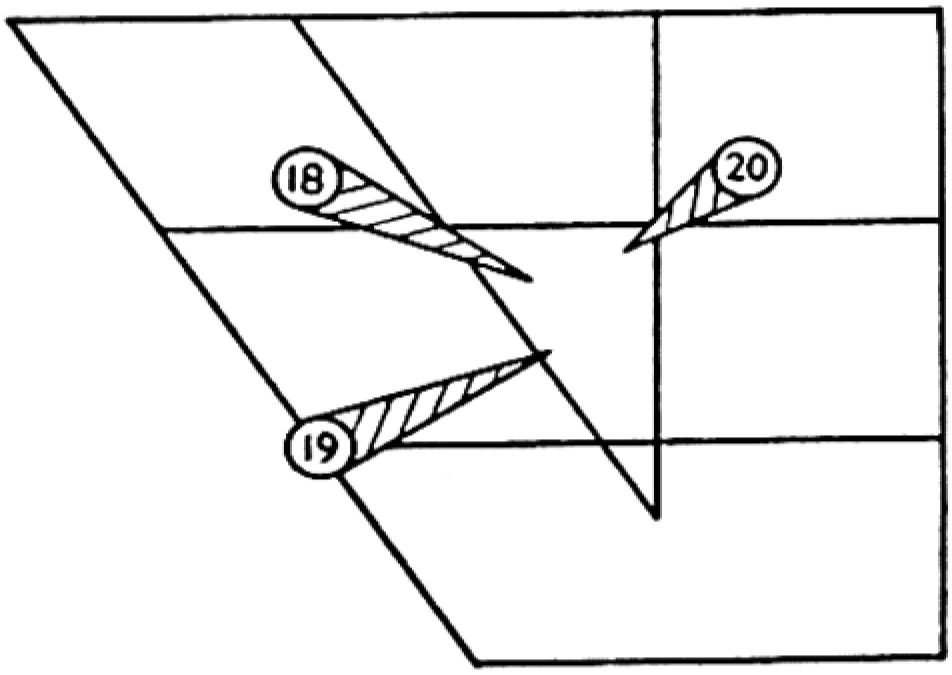

Fig. 24. The English centring diphthongs

§ 164. We shall now examine the individual diphthongs more closely, and afterwards we shall consider some English sounds which are sometimes known as *triphthongs*.

ENGLISH VOWEL NO. 13 [ei]

§ 165. This diphthong, which is found, for example, in the words *bay* and *bail*, usually begins with a sound in the neighbourhood of No. 3 [e] and moves towards No. 2 [i]. You may hear some people use a slightly higher and others a slightly lower first element, but the best way is to begin with a sound identical with No. 3, as shown in Fig. 23. The diphthong is unrounded.

§ 166. This is a narrow diphthong (see § 158); the movement of the tongue and jaw is relatively slight. Now Africans have to be careful with the narrow diphthongs in English; their tendency is not to pronounce them as diphthongs at all, but as pure vowels, in this case as the African *e* sound. In practising No. 13 you should take special care to say a real diphthong. It is better, to begin with, to have too much than too little movement. Do not be afraid, therefore, of starting with a fairly low first element; and do not worry if your second element should be nearer to No. 1 [iː] than to No. 2 [i]. It is often in phonetic practice useful to begin by exaggerating somewhat. You can always relax a little later on.

§ 167. The commonest spelling of vowel No. 13 is *a* as in *slate*, *safe*, *same* and *bathe.* Notice the final *e* in these words: it is not pronounced, but serves to show that the *a* stands for a diphthong; without this *e*, as in *slat* [slæt], *Sam* [sæm], and *bath* [bɑːθ], the vowel becomes [æ] or [ɑː]. Further examples of this spelling of [ei] are: *face*, *flame*, *pale*, *waste* and *change.* Other spellings of [ei] are illustrated by *day*, *pay*; *fail*, *wait*; *campaign* (2nd syllable); *straight*; *grey*; and *neigh*, *inveigh* and *eight.* Note carefully that [ei] is spelt *ea* in *break*, *steak* and *great.* In certain words of French origin the ending *-et*, in imitation of French usage, is pronounced [ei], as in *ballet* [bælei] and *bouquet* [buːkei]. On the pronunciation of the ending *-ate* see § 410.

§ 168. Practise saying the following pairs, keeping the vowels [ei] and [i] carefully apart:

bate, bit	*cake, kick*	*tape, tip*	*fail, fill*
great, grit	*lake, lick*	*case, kiss*	*pane, pin*
wait, wit	*take, tick*	*aitch, itch*	*lame, limb*

ENGLISH VOWEL NO. 14 [ou]

§ 169. This is the diphthong that we use, for example, in the word *home.* It begins, as you can see from Fig. 23, with a sound approximately midway between the half-close and the half-open positions of the tongue, and it moves from there towards the position for vowel No. 8 [u]. Like vowel No. 8, the first element of this diphthong is rather centralized; it is somewhat in advance of the true back vowels and is on or near the boundary between back and central vowels. The lip position during the first part of the diphthong is neutral (Fig. 4(*b*)); there is some slight rounding as the sound proceeds and the tongue gets near to vowel No. 8.

§ 170. This, like No. 13, is a narrow diphthong. Africans are inclined to substitute their own *o* sound, which is a pure vowel in the neighbourhood of cardinal No. 7. Since this African vowel is also not so long as the English diphthong, it sounds rather like English vowel No. 8 (see § 121), and Africans do in fact find it very difficult to keep No. 8 [u] and No. 14 [ou] apart. You should be careful to make No. 14 a real diphthong. And you should carefully observe that the first element, although in phonetic script we write it [o], is not the same as an African *o*, but is a centralized sound not very far removed from vowel No. 11 [əː]. In fact, a pronunciation with a truly central first element, [əːu] or [əu], is not uncommon among "R.P." speakers, and if you have learnt to say the [əː] sound correctly, you can use that as a basis from which to practise the diphthong. Start with [əː] or [ə] and glide from there towards [u], at the same time slightly rounding the lips. A pronunciation [əu] is entirely acceptable, though the majority of "R.P." speakers use a first element with a faint suggestion of back quality about it, something between cardinal No. 7 and English [əː], but much nearer the latter.

Note: Although vowel No. 14 is regularly transcribed as [ou], the first element, as we have seen, may in fact vary a little even among "R.P." speakers. In different parts of the English-speaking world one may hear still further variations. For instance, some Scottish speakers use a pure vowel close to cardinal No. 7. So do many Americans; you may notice this if you listen to the speech in an American film.

§ 171. The spelling of vowel No. 14 varies. It may consist of *o* alone, as in *go*, and *so*, or of *oe*, as in *foe* and *roe*. In a number of words, like *hole*, *rose*, *hope*, *spoke*, *wrote* and *note*, we have a final mute *e* serving a similar purpose to that of the *e* in *slate*, *safe* and *same* (see § 167), namely that of showing that the vowel is the diphthong [ou] and not vowel No. 6 [ɔ] as in *hop*, *rot* and *not*. Other spellings of the diphthong [ou] are seen in *oat*, *load*; *own*, *slow*; *soul*, *poultry*; and *dough*, *though*. French spellings are seen in *beau* [bou], *mauve* [mouv] and *depot* [depou], where the diphthong [ou] is used in imitation of the French pronunciation.

§ 172. Practise saying the following words. Those in list (*a*) are examples of [ou] and [u]; those in list (*b*) exemplify [ou], [u], and [u:]; those in list (*c*) [ə:], [ou], and [u:] and those in (*d*) [ə:], [ou], [u], and [u:]. Distinguish these vowels clearly from each other in your pronunciation.

(a)
bowl, *bull*
goad, *good*
coke, *cook*
hoax, *hooks*

(b)
code, *could*, *cooed*
showed, *should*, *shooed*

(c)
curl, *coal*, *cool*
curt, *coat*, *coot*

(d)
furl, *foal*, *full*, *fool*
pearl, *pole*, *pull*, *pool*
word, *woad*, *would*, *wooed*

English Vowel No. 15 [ai]

§ 173. This is the diphthong that we use, for example, in the word *high*. It begins with an open vowel (see Fig. 23) somewhere between No. 4 [æ] and No. 5 [ɑ:], and it moves towards No. 2 [i]. It is unrounded.

§ 174. This diphthong has already been described in detail in §§ 152–153. It seldom gives Africans any difficulty. The first element, transcribed [a], may vary a little in "R.P.", from cardinal No. 4 to a slightly more retracted variety. Most African languages have an *a* sound near enough to be used as the first element.

§ 175. Vowel No. 15 is most commonly spelt *i*, *ie* or *y*, as in *child*, *bind*, *kind*; *die*, *lie*, *tie*; and *by*, *shy*, *try*. In many words we notice the same phenomenon that we observed in §§ 167 and 171, namely that a mute *e* at the end of a word serves to indicate that the word contains a diphthong, in this case [ai], as distinct from a pure vowel, here No. 2 [i]. Examples are *bide*, *slide*, *dine*, *shine*, *ripe*, *kite* and *pike*, as compared with *bid*, *slid*, *din*, *shin*, *rip*, *kit* and *pick*. Another common spelling is *igh*, as in *high*, *sigh*, *right*, *tight* and *alight*. Less common spellings are seen in *height*, *sleight*, *eye*, *buy* and *guy*.

§ 176. Practice saying some of the above words. Here, as in all your practice, you should remember the rule given in § 82 about the way a following consonant influences the length of a vowel.

ENGLISH VOWEL NO. 16 [au]

§ 177. This is the diphthong used, for example, in *house* and *cow*. It starts as an open vowel (see Fig. 23), at a point a little in advance of English vowel No. 5 [ɑː] and roughly half-way between cardinals No. 4 and No. 5, and it moves from there in the direction of English vowel No. 8 [u]. The lips to begin with are neutral (Fig. 4 (*b*)), but become somewhat rounded as the sound proceeds.

§ 178. Usually the first element of this diphthong, as explained above and as shown in Fig. 23, is further back than the first element of No. 15 [ai], though you may hear some English people give the first part of [au] a rather forward quality. Moreover, as you may have noticed, we use the same symbol to denote the first element of [au] and of [ai]. On the whole, you will be well advised to make some slight distinction here and to give the first part of your [au] a little more of the quality of [ɑː]. But the point is not very important, and in general the diphthong gives little difficulty to Africans.

§ 179. The chief spellings of [au] are *ow* and *ou*, as in *town*, *crowd*, *allow*, *brown*, *how*, *now*; and *mouse*, *sound*, *fountain*, *loud*, *out*, *thou*. In a few words we have *ough*, as in *bough*, *plough* and *drought*.

§ 180. Practise saying some of the above words. Remember that the vowel is less long in *mouse* and *out* than in *sound* and *thou*. What is the reason for this?

ENGLISH VOWEL NO. 17 [ɔi]

§ 181. This diphthong is found, for example, in *boy* and *noise*. It starts at a point about midway, or a little above midway, between cardinals No. 5 and No. 6 (see Fig. 23), and it moves from there towards the position for English No. 2 [i]. The lips are rounded at the very beginning, but quickly move towards the spread position (Fig. 4 (*a*)).

§ 182. Although the first element of this diphthong is regularly transcribed as [ɔ], it is not, as you will see by a comparison of Figs. 15 and 23, identical with vowel No. 6 [ɔ]; it is usually less open. Africans need not worry about this; the diphthong [ɔi] seldom gives them any difficulty. Where an African is more likely to go wrong is in not making English vowel No. 6 [ɔ] open enough (see § 112). For the first element of the diphthong the *o* or *ɔ* sound found in many African languages may be used: it will not be un-English.

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§ 183. The diphthong [ɔi] is spelt *oi* or *oy*, as in *choice*, *rejoice*, *coin*, *spoil*; and *joy*, *destroy*, *employ*. An exceptional spelling is found in *buoy*, which is pronounced exactly like *boy* [bɔi].

§ 184. Practise saying some of these words, paying due attention to the difference in vowel length caused by a following consonant.

ENGLISH VOWEL NO. 18 [iə]

§ 185. Examples of words with this diphthong are *cheer* and *here*. As you can see from Fig. 24, the sound begins at vowel No. 2 [i] and moves to vowel No. 12 [ə]. It is unrounded.

§ 186. You may recall that in the section on vowel No. 12 it was pointed out (§§ 149–150) that there are two varieties of [ə], one which occurs at the beginning or in the middle of a word or a breath-group, and another which occurs at the end of a word before a pause. The former kind is found, for example, in *above* and *subdue*; it is very weak and short. The latter kind may be heard, for example, in *after* and *honour* if a pause follows; this type of [ə] is more open and often a little longer. Now the same distinction exists in the pronunciation of [iə]. While in *dearest* and *fierce*, where the diphthong is not in final position, the [ə] is always weak and short, in *dear* and *fear*, on the other hand, the [ə] tends to be more open; some people, in fact, use a diphthong here which is almost like [iʌ], but this sounds rather affected and is not to be recommended. Altogether an African need not pay much attention to the difference between the two kinds of [iə]. Your English will sound all right if you use the same pronunciation with a fairly weak [ə] everywhere.

§ 187. The main difficulty that Africans experience

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with this diphthong is that of distinguishing it from No. 19 [ɛə]; many Africans mix up these two sounds. Others have a tendency to make the first part too close, too much like No. 1 [iː]. We shall deal with both these points under vowel No. 19.

§ 188. Vowel No. 18 is spelt in various ways. A common spelling is *ier*, which is found, for example, in *bier*, *pier*, *brigadier* and *frontier*. Two other common spellings are seen in *beer*, *queer*, *steer* and *engineer*, and in *here*, *mere* and *severe*. The diphthong is also sometimes spelt *ea*, as in *idea*, *real* and *theatre*; and in a number of words it is spelt *ear*, as in *ear*, *hear*, *clear*, *gear* and *beard*. Very rare spellings are seen in *weird* and *museum*. Notice that *here* and *hear* are pronounced alike, and so are *beer* and *bier*, *deer* and *dear*, and *peer* and *pier*.

§ 189. A peculiarity about this and the other centring diphthongs (Nos. 19 and 20) is that they are often spelt with a final *r* which is not pronounced. In the phrases *it is quite near* and *it is near by*, the word *near* is pronounced [niə]. This is also the pronunciation of the first syllable of *nearly*; but in *nearest* the *r* is sounded, and so it is in the phrase *it is near enough*. We shall go into this question in more detail later (see §§ 316–318), but you may already at this stage like to note that the rule is as follows: if a pause or a consonant follows, such an *r* is silent, but if the *r* is closely followed by a vowel (in the same or a following word) it is sounded. Hence the *r* is silent in *he is very queer*, *he is a queer fellow*, and *it is in a fearful mess*, but it is always sounded in *his hearing is bad* and often in *we must steer a medium course*.

ENGLISH VOWEL NO. 19 [ɛə]

§ 190. This is the diphthong found in *bare* and *hair*. It begins, as you can see from Fig. 24, with a half-open front vowel, cardinal No. 3 [ɛ], and moves from there to No. 12 [ə]. It is unrounded.

§ 191. What was said in § 186 about the final element of [iə] holds good here also: there are two varieties, but it is not important for you to attempt to use them both. The pronunciation [ɛʌ] sounds affected, and you are well advised to use a fairly weak [ə] everywhere.

§ 192. Africans find it hard to keep No. 18 [iə] and No. 19 [ɛə] apart. Both diphthongs tend to fall together under a sound consisting of a vowel near cardinal No. 2 (the *e* of many Africans) followed by another near cardinal No. 4 (the *a* of many Africans), the whole forming a diphthong which may be rendered as [ea]. This latter diphthong sounds in English ears rather like [iə], and it may in fact be used as a basis from which to practise that sound. African *e* and English No. 2 [i] are very similar (see § 93), and if the second element of [ea] is weakened, the result will be very nearly right. But the trouble is that the same sound [ea] is also very often used for English [ɛə], so that [iə] and [ɛə] in the speech of many Africans come to sound alike. In fact these same Africans will generally find it hard to hear any difference in the speech of Englishmen between *ear* and *air*, *peer* and *pair*, *dear* and *dare*, and so on.

§ 193. The remedy is first of all to realize clearly the difference in the formation of the two English sounds. No. 18 begins with [i], a vowel between the half-close and the close position, while No. 19 begins with a much more open sound, which in no circumstances must be closer than cardinal No. 3. The first element of No. 19 is sometimes a good deal more open than cardinal No. 3; it may be as open as English No. 4 [æ] without sounding wrong. In fact a good way of learning to keep No. 18 and No. 19 apart is to use a very open first element of the latter and instead of [ɛə] to say [æə]. The diphthong [æə], though not the commonest variety of No. 19, is perfectly acceptable. It has in English ears a somewhat affected ring; but it is English, and cannot be mistaken for any other sound. Once you have learnt this variety, you can later make it slightly less open.

§ 194. While you may lower the first element of No. 19 almost as much as you like, you should not make that of No. 18 any closer. It is apt to sound foreign if you say [diːə] instead of [diə], so avoid that pronunciation.

§ 195. The commonest spellings of the diphthong [ɛə] are *are* and *air*, as in *care*, *mare*, *share*; and *air*, *chair*, *fair*. Less common spellings are seen in *ere*, *there*; *heir*, *their*; *scarce*; and *aerodrome* [ɛərədroum]. In four words, *bear*, *pear*. *wear* and *swear*, the spelling *ear* (which normally represents [iə]) stands for [ɛə]. The word *tear* is pronounced [tɛə] or [tiə] according as it means "rend" or "drop of liquid falling from the eye".

§ 196. In a number of cases, two or three different words all containing the diphthong [ɛə] are pronounced alike, though they are spelt differently and have different meanings. Thus *fair* is pronounced like *fare*, *hair* like *hare*, *stair* like *stare*, *bare* like *bear*, and *there* like *their*. *Pair*, *pare* and *pear* are all pronounced alike, and so are *air*, *ere* and *heir*, and *ware*, *wear* and (usually) *where*.

§ 197. What was said in § 189 about the pronunciation of a final *r* in the writing of the diphthong [iə], applies equally to No. 19. When closely followed by a vowel (in the same or a following word) such an *r* (or *re*) is sounded. Thus the *r*(*e*) is sounded in *daring* and *fairy* and in *the facts stare us in the face*; but whenever a consonant follows, as in *airport* and *barely*, or when the words are less closely linked, as in *the hair on his head*, the *r*(*e*) is silent.

§ 198. Practise saying the following words. In list (*a*) you should attend particularly to the difference between [iə] and [ɛə], and in (*b*) to the difference in length according to the nature of the following consonant.

(a)

ear, air
hear, hair
fear, fair
cheer, chair
beer, bare
peer, pare
deer, dare
tier, tare

(b)

fears—fierce
scares—scarce

English Vowel No. 20 [uə]

§ 199. This is the diphthong in *boor* and *tour*. It starts at vowel No. 8 [u] and moves from there to No. 12 [ə] (see Fig. 24). The lips at first are rounded, but soon move to the neutral position (Fig. 4(*b*)).

§ 200. One can observe a difference in the final element similar to that in the final element of [iə] and [ɛə] (see §§ 186 and 191). The [ə] is more open and perhaps a bit longer in *pure* [pjuə] than in *purest* [pjuərist]. But this distinction is unimportant and need not be attempted by Africans.

§ 201. Africans, on the other hand, should be careful to make No. 20 a real diphthong; they must not substitute No. 9 and pronounce, say, *curious* as [kju:riəs] instead of [kjuəriəs]. They should also remember that the diphthong begins with No. 8 [u] and not No. 9 [u:]; it should be [uə] and not [u:ə]. This is not a question merely of making the first part of the diphthong shorter; No. 8, as you know, is not so close as No. 9 and is more like an African *o* sound (see §§ 120–121).

§ 202. While it is important that the first part of [uə] should not be made too close, it would not matter if you were to make it rather more open than the normal English [u]. There is a tendency among "R.P." speakers to use a more open pronunciation of the first part of [uə]. Some people, in fact, have a vowel as low as No. 7 [ɔː], followed by a very weak [ə] which tends to vanish altogether. In this way *poor* may come to sound like *paw*, *sure* like *Shaw*, and *yours* like *yaws*. You should not consciously imitate this pronunciation, but it is useful to know of its existence. The *o* sound of most African languages will do very well as a first element.

§ 203. The diphthong [uə] is spelt *oor*, as in *boor*, *moor* and *poor*, or *our*, as in *tour*, *your* and *gourd*. But the commonest spelling is *ur*(*e*); in most words with this spelling the diphthong is preceded by the consonant [j], and *ur*(*e*) may thus be said to stand for [juə]. Examples of this spelling are: *cure*, *pure*, *endure*, *fury*, *curious*, *purity* and *endurance*; and without [j] *rural* and *plural*.

§ 204. In certain words where the addition of an inflexional ending means that the pure vowel [uː] comes to be followed by an [ə], there is a tendency for the combination [uːə] to develop into the diphthong [uə]. Thus, the comparative *fewer* of the word *few* [fjuː] is pronounced [fjuːə] or more commonly [fjuə]. As explained above, the difference is one not merely of vowel length, but of the quality of the vowel, which is lowered. Other examples of the same kind, where two pronunciations are possible but the one with [uə] is more common, are: *newer*, *truer*, *bluer*, *brewer* and (*evil-*)*doer*.

§ 205. Where the spelling of [uə] has a final *r* (or *re*), this is silent or sounded according to the rules given for [iə] and [ɛə] (see §§ 189 and 197). Thus the *r*(*e*) is sounded in *boorish* and *touring* and in *we'll have to insure it*; but it is silent in *poor-box* and *surety*.

English Triphthongs

§ 206. Just as, when two vowels come together in the same syllable, we call the result a *diphthong* (i.e. a "double sound": see §§ 151 and 155), so, if there is a sequence of three vowels in one syllable, we say that they form a *triphthong*, which literally means a "triple sound".

§ 207. Strictly, English has no triphthongs; but certain combinations of a closing diphthong and [ə], particularly [aiə] and [auə] as in *fire* and *power*, are customarily though incorrectly called triphthongs. In rather slow speech a sequence like [aiə] or [auə] sounds like two syllables and has two beats: [áiə́] or [áuə́]. Nevertheless, in poetry words with these vowels are most often treated as one syllable, as in: A+L.

> I warmed both hánds befóre the fíre of lífe (Landor);
> The bríghtest hóur of únborn Spríng (Shelley).

In everyday conversation, too, words like *fire* and *hour* tend to be pronounced as one syllable. Why, then, is it incorrect to call these vowel sequences triphthongs?

§ 208. The point to be observed is that if a sequence like those just mentioned is treated as one syllable, a change overtakes the pronunciation: it no lónger consists of three elements; there has been an economy of effort. Although it is convenient in such cases to continue to represent the sequences as [aiə] and [auə], in actual fact the middle element has become weak or non-existent. What has happened can be seen in the following diagrams. The movement of the tongue, instead of being as shown in Fig. 25(*a*), is more like that in Fig. 25(*b*) or even like that in Fig. 25(*c*). In other words the vowel sequences have become diphthongs.

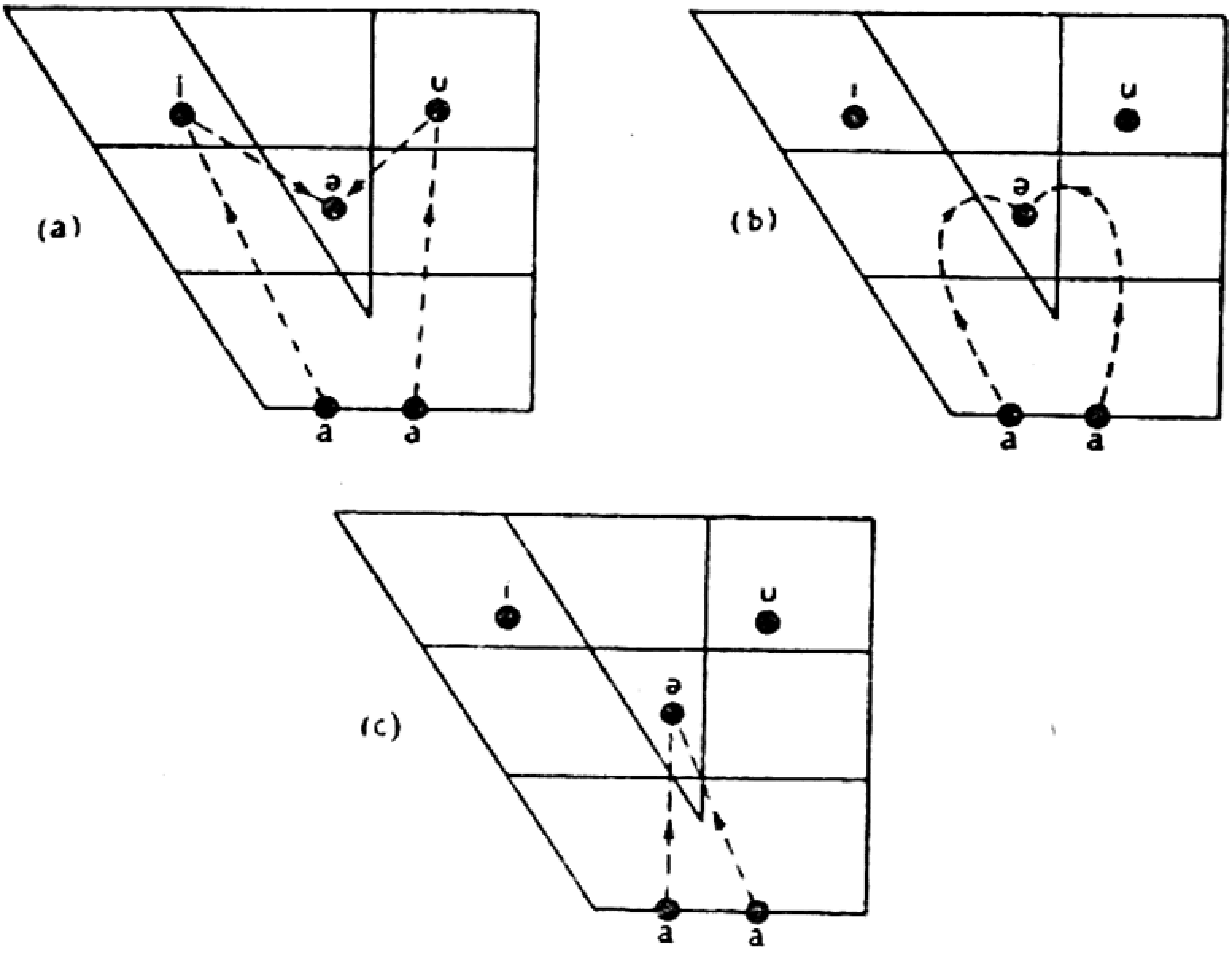

Fig. 25. Simplification of [aiə] and [auə]

§ 209. The pronunciation shown in Fig. 25 (*c*) is not a very good one. The [ə] tends to be rather weak, so that *fire* comes to sound almost like *far*, and *bower* like *bar*. You do sometimes hear this pronunciation in educated speech, but it is not to be imitated. The best way of saying these vowels is that shown in Fig. 25 (*b*). Here each sequence forms only one syllable, and yet it cannot be confused with any other sound. In practising this pronunciation you may find it useful to aim at saying [a-ɛ-ə] and [a-o-ə] more and more quickly, until each sequence forms a natural glide.

§ 210. When, as sometimes happens, a combination [aiə] or [auə] is due to the addition of a suffix [ə] to a word ending in [ai] or [au], as in *liar* (from *lie*) and *plougher* (from *plough*), the sequence is pronounced more slowly and will often have two beats: [láiə́] and [pláuə́]. In poetry a word like that nearly always counts as two syllables:

Hígher stíll and hígher (Shelley).

Further examples with [aiə] are: *buyer*, *flyer* and *supplier*. There are not many words of this type with [auə], and they are mostly nonce-formations like *endower* ("somebody who endows") and *kowtower* ("somebody who kowtows").

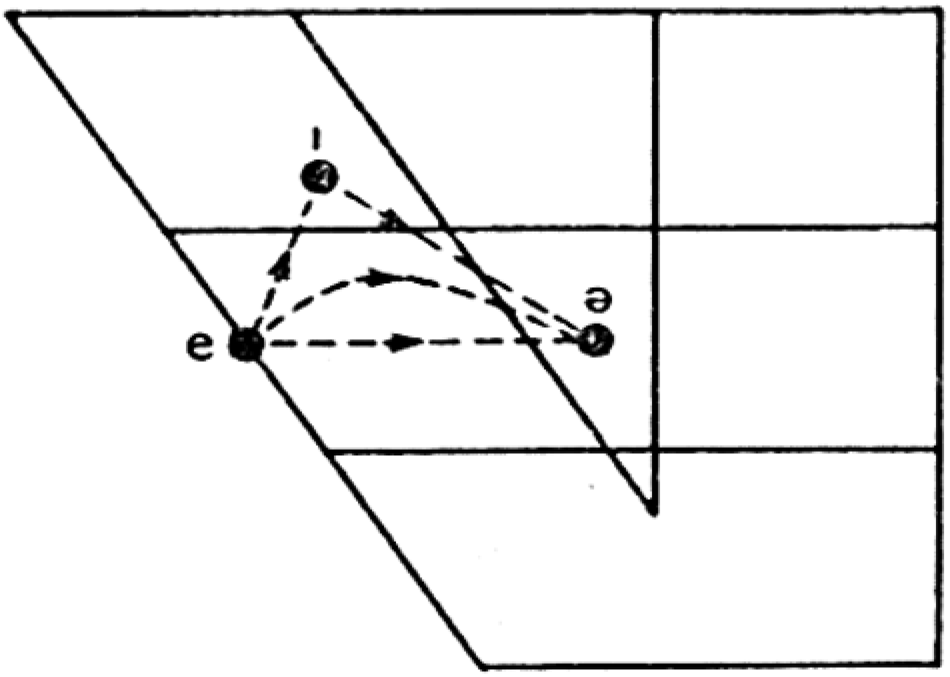

Fig. 26. Simplification of [eiə]

§ 211. The sequence [eiə] (i.e. No. 13 [ei] plus [ə]) is treated in three different ways:

1. It often remains two syllables. There may be some slight weakening of the middle element, which nevertheless remains clearly audible. The movement of the tongue is shown in Fig. 26, where the middle stippled line represents the weakened [eiə]. This pronunciation is used with comparatives, like *gayer* and *greyer*, and with less common agent nouns, like *slayer* and *stayer*.

2. The sequence is treated as one syllable. The middle element is left out, and the sound thus becomes a diphthong, which may be represented as [eə]. The movement of the tongue is shown in Fig. 26 by the lowest

stippled line. This pronunciation is used by many people for more common agent nouns, like *football-player*, *ratepayer* and *bricklayer*.

3. The sequence is treated as one syllable, but the first element is lowered, so that the diphthong becomes identical with No. 19 [ɛə]. The difference between the diphthongs [eə] and [ɛə] can be seen by a comparison of Figs. 24 and 26. The pronunciation [ɛə] is chiefly used in certain cases where the final [ə] is not a suffix, or no longer felt to be one, as in *prayer* "petition", *layer* "stratum" and *mayor*.

§ 212. Many English speakers make a distinction between *prayer* [prɛə] in the sense of "petition" (see § 211 (3)) and *prayer* [preiə] or [preə] in the sense of "one who prays" (§ 211 (2) and (3)), and similarly between *layer* [lɛə] in the sense of "stratum" and *layer* [leiə] or [leə] in the sense of "one who lays (e.g. bricks)". The best method for Africans, at least to begin with, is not to use [eə] at all, but only [eiə] and [ɛə], which are easier to keep apart, and to reserve the latter pronunciation for words like those mentioned in § 195 and for *prayer* "petition", *layer* "stratum" and *mayor*. But first of all you should make sure that your diphthong No. 19 [ɛə] is correct (see §§ 192–193).

Chapter VI

PLOSIVES AND FRICATIVES

§ 213. In this and the next chapter we shall look more closely at the English consonants. Consonants, as you may remember from §§ 54–56, are sounds in the production of which there is an obstruction of the air passage. This obstruction is caused sometimes by one and sometimes by another of the speech organs, and it amounts sometimes to a complete closure and at other times only to a partial one.

§ 214. We classify the various consonants on the basis of these differences in the way they are produced. For instance, the sounds that are produced by means of a complete closure of the air passage, which is afterwards released, are called *plosives* (see § 42); those that are produced by a partial closure are known as *fricatives* (§ 46); and those produced by a closure in the mouth while the nasal passage is open are known as *nasals* (§ 49). Within each of these three main divisions, plosives, fricatives and nasals, there are subdivisions according to the place where the obstruction occurs. Sometimes the obstruction is at the lips, sometimes at the teeth, sometimes at the soft palate, and so on. The sounds formed at the lips are described as *labial* (from Latin *labium* "lip"), and those formed at the teeth as *dental* (from Latin *dens* "tooth"); the sounds formed by means of lips and teeth together are called *labiodental*, and, in contrast to these, those formed by the two lips, and not the lips and the teeth, may be called *bilabial* (from Latin *bi* "double"). Further classifications are: *alveolar* "formed at the teeth (or alveolar) ridge", *palatal* "formed at the hard palate", *palato-alveolar* "partly palatal and partly alveolar", *velar* "formed at the soft palate (or velum)", and *glottal* "formed at the glottis".

§ 215. All these strange names may overwhelm you at first. Some, like *glottal* and *palatal*, should not be hard to remember; others may take some little effort. It is worth it, nevertheless, to memorize these special terms. They are short and easy ways of describing speech sounds, and they are commonly used in books on phonetics. They will be used in this book also. To help you in your work of memorizing these terms, here is a list of them with the pronunciation indicated in phonetic symbols. Of course, the consonant symbols have not yet been fully explained, but you will find most of them quite easy. Remember what was said in § 143 about stress and the way it is indicated.

plosive [plousiv]
fricative [frikətiv]
nasal [neizl]
labial [leibiəl]
dental [dentl]
labiodental ['leibiou'dentl]
bilabial [bai'leibiəl]
alveolar [æl'viələ]
palatal [pælətl]
palato-alveolar ['pælətouæl'viələ]
velar [viːlə]
glottal [glɔtl]

§ 216. In discussing English vowels we found the conventional alphabet totally inadequate to describe all the various sounds, and we resorted to special phonetic characters. In the chapters on consonants, too, we shall find it convenient to use special characters for sounds which can otherwise only be indicated rather clumsily as the *th* sound in *thin*, the *ng* sound in *sing*, and so on. A complete list of the phonetic characters used to describe English consonants is given in § 217. Some of the symbols, as you will see, are the same as those used in ordinary spelling; others, such as [θ] and [ʃ], are different; and one, [j], though it looks like an ordinary English character, has a special meaning in phonetic usage. The symbols will all be explained in due course.

§ 217. If we group all the English consonants into plosives, fricatives and nasals, and then subdivide them according to where they are formed and whether they are voiced or not, we get the following table:

Mode of formation	*Voiceless*	*Voiced*	*Place of formation*
PLOSIVES	p	b	labial
	t	d	alveolar
	k	g	velar
FRICATIVES		w	labial
	f	v	labiodental
	θ	ð	dental
	s	z	alveolar
		l	
		r	
	ʃ	ʒ	palato-alveolar
		j	palatal
	h		glottal

Mode of formation	*Voiceless*	*Voiced*	*Place of formation*
NASALS		m	labial
		n	alveolar
		ŋ	velar

Note: A glottal plosive, also known as a "glottal stop", is sometimes inserted in English between a vowel and a following consonant, especially if the latter is [p], [t] or [k], or before a vowel at the beginning of a word. A glottal stop is made by closing the vocal cords completely and suddenly opening them to let the air escape. While in some languages, such as Hausa, the glottal stop forms a regular part of the sound system, in English it is inessential, and some "R.P." speakers never use it. Foreign learners need not attempt it.

§ 218. As you can see from § 217, many consonant sounds go in pairs, one of them voiced and the other voiceless. Thus, all the plosives and many of the fricatives have both voiced and voiceless variants. The nasals on the other hand, and five of the fricatives, appear singly, either voiced or voiceless but not with both variants. In the present chapter we shall examine all the consonant sounds that go in pairs; in Chapter VII we shall deal with the nasals and the remaining fricatives.

Labial Plosives [p] and [b]

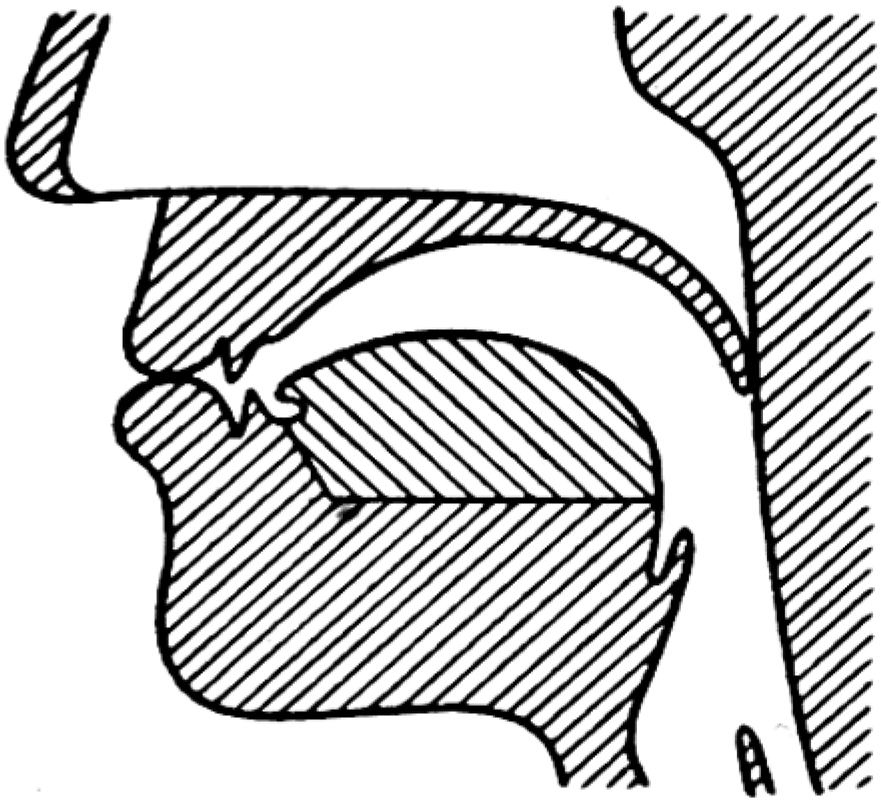

Fig. 27. Cross section of the mouth while saying [p] or [b]

§ 219. These are the sounds used, for example, at the beginning of *palm* and *boat*. The lips are closed for a moment, so that the air coming from the lungs is imprisoned in the mouth (see Fig. 27). When the lips are opened, the air rushes out. For [b] the vocal cords are made to vibrate, and this means that the rush of air when the closure is released is less strong than for [p]. You can easily test this by holding your hand (preferably the back of the hand, which is more sensitive) before your mouth while saying [p] and [b] alternately. Do not add any vowel; just say the consonants by themselves.

§ 220. If you pronounce [p] and [b] correctly in the English way, you should notice a great difference between them even when a vowel is added, as in *pea* and *bee*. The puff of air is much stronger in *pea* than in *bee*. On the other hand, with the syllables *pi* and *bi* as pronounced in many African languages the difference is not very great. The reason is that English [p] is a so-called *aspirated* [æspireitid] consonant, but not all African languages have this kind of consonant. In English, after the closure is released, there is a short interval before the vowel begins, and during that interval the air keeps rushing out. The English word *pea* is really pronounced as if the [p] were followed by a slight [h]; one might represent this pronunciation as [p^{h}i:], though for most purposes it is sufficient to write [pi:]. The best way of learning an English [p] as in *pea* is in fact to insert [h] between the consonant and the vowel. Do not be afraid of exaggerating: to begin with, say quite slowly [p-hi:], as if you were pronouncing a *p* followed by the word *he*. Then gradually speed up, and reduce the [h] a little.

§ 221. The aspiration of English [p] is most marked before a stressed vowel, as in *pay* [pei] and *part* [pɑ:t]. Before an unstressed vowel, as in *upper* [ʌpə] and *polite* [pə'lait], the aspiration is very slight.

§ 222. Some African languages have, instead of, or in addition to, the ordinary *p* and *b*, special plosives written *kp* and *gb*. These sounds are not used in English. They

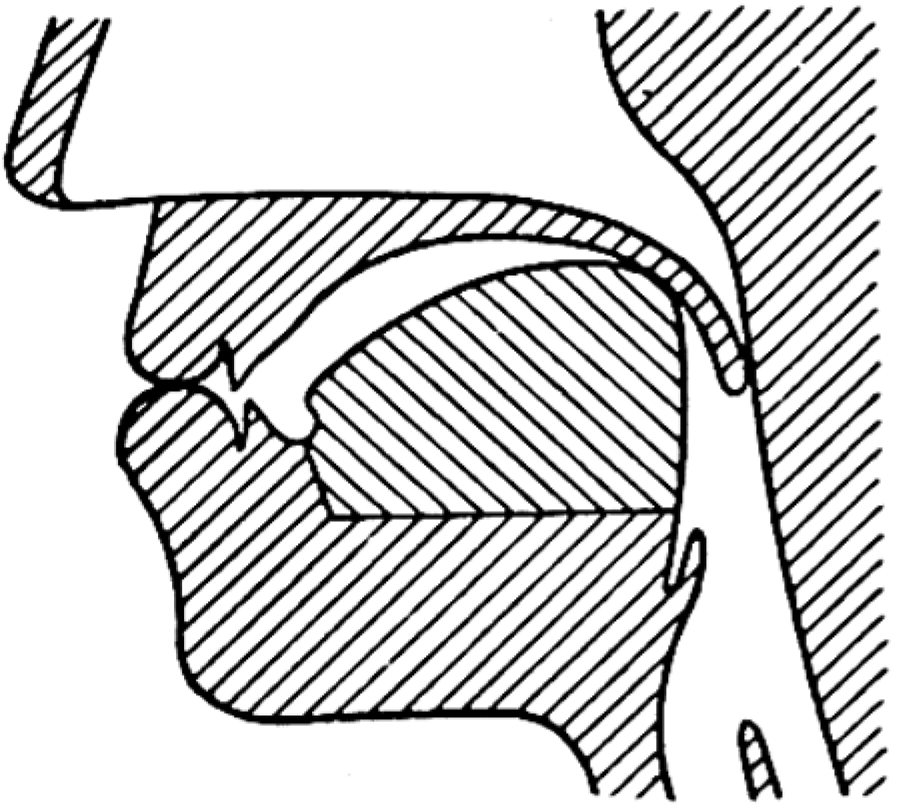

Fig. 28. Cross section of the mouth while saying African ***kp* or *gb***

are, as their spelling indicates, combinations of *k* (or *g*) and *p* (or *b*), pronounced not one after the other but simultaneously, the two closures being released at the same time. A cross section of the mouth while saying these sounds is shown in Fig. 28.

§ 223. Another variety of *b* (and other plosives) found in some African languages and dialects is a so-called "implosive" *b*. This is made by sucking the air into the mouth, instead of blowing it out, when the closure is released. This sound is not normally used in English.

§ 224. English [b], as in *bee* and *boat*, is not aspirated; the vowel begins as soon as the lips are opened So it does, of course, after an African *b*, and yet there is often a difference. In most African languages *b* is fully voiced; the vocal cords buzz during the whole time that the lips are closed. English [b] at the beginning of a word is not fully voiced; the vibrations of the vocal cords do not begin immediately the lips are closed, but only about half-way through the pronunciation of [b]. African *b* is also as a rule more energetically pronounced; the lips are more tightly closed. English [b] is weaker and lazier.

§ 225. At the end of a word, too, as in *tab* [tæb] and *disturb* [dis'tə:b], English [b] is only partially voiced; the vocal cords stop vibrating before the [b] comes to an end, that is, before the lips are opened. Here, however, some Africans have a tendency to unvoice [b] altogether and pronounce what amounts to a [p]: [tæp] and [dis'tə:p]. This should be avoided.

§ 226. English [p] is nearly always spelt *p*. Written *p* is silent in *pneumonia*, *psalm*, *psychology* and other words of Greek origin, and in *raspberry* [rɑ:zbəri], *cupboard* [kʌbəd] and *receipt* [ri'si:t]. Between [m] and another consonant, especially [t] and [k], a written *p* is often silent; thus *empty* may be pronounced [empti] or [emti], and *jumped* may be [dʒʌmpt] or [dʒʌmt]. Other examples of this optional [p] are: *tempt*, *symptom*, *pumpkin*, *presumption* and *Simpson*.

§ 227. English [b] is always spelt *b*, and *b* in writing is nearly always pronounced [b]. A written *b* is silent before *t*, as in *debt*, *doubt* and *subtle*, and at the end of a word after *m*, as in *lamb*, *bomb* and *thumb*.

§ 228. Practise saying the words in the following lists:

bee, *pea*
big, *pig*
bet, *pet*
bad, *pad*
boo, *pooh*
bar, *par*
bus, *pus*
bossy, *posse*

nib, *nip*
slab, *slap*
cob, *cop*
lobby, *sloppy*
rubber, *upper*
thimble, *simple*
crumble, *crumple*
slobbery, *slippery*

Alveolar Plosives [t] and [d]

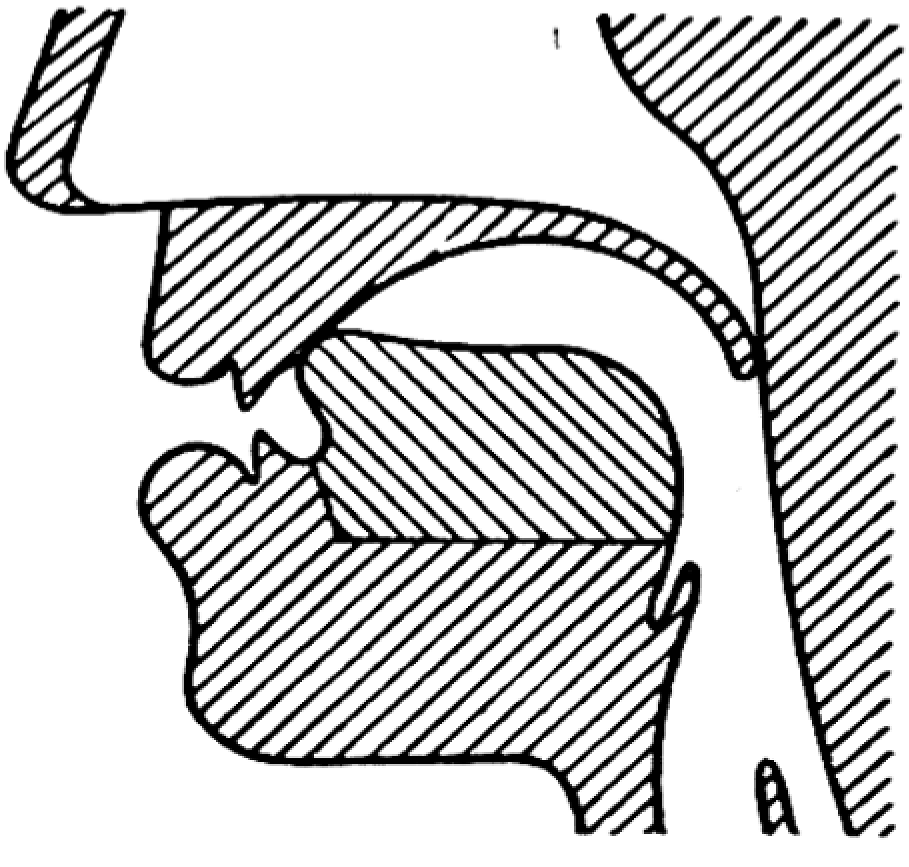

Fig. 29. Cross section of the mouth while saying [t] or [d]

§ 229. Examples of words containing these sounds are *tie* and *day*. The tongue is pressed against the teeth ridge to form a complete closure (see Fig. 29). When the tongue is removed, the air rushes out. For [d] the vocal cords vibrate, and the rush of air is consequently less strong than for [t].

§ 230. The consonant [d], being a voiced plosive, corresponds to [t], its voiceless equivalent, as [b] corresponds to [p]. Now if we compare the English sounds [t] and [d] with their counterparts in African languages, we find that there are differences here very similar to those that we found to exist between English [p] and [b] and their African counterparts. The chief differences are in the aspiration of [t] and in the degree of voicing of [d].

§ 231. There is a marked difference between English [t] and the *t* of many African languages; an English [t] is aspirated before a stressed vowel, but many African languages have no aspirated consonants. In English the vowel does not begin immediately the tongue is removed from the teeth ridge; there is a puff of air before the vowel sound begins. The English word *tea*, consequently, is pronounced as if the [t] were followed by a slight [h]; one might in fact transcribe the word as [tʰiː], though for most purposes the usual transcription [tiː] is sufficient. If your own language does not possess an aspirated *t*, it is very important that you should learn to say one. The best way is to start by saying [t-hiː], and then gradually speed up while you reduce the [h] a little.

§ 232. Although, speaking generally, we may say that [d] is a voiced sound, this is not wholly true of the English [d] sound. English [d], like English [b], is not fully voiced at the beginning or the end of a word, and it is less energetically pronounced than the *d* of many African languages. At the beginning of a word, as in *do* and *dart*, Africans should try to make their *d* a little weaker and lazier. On the other hand, at the end of a word some Africans have a tendency to unvoice *d* altogether and pronounce *bard* as [bɑ:t] and *deed* as [di:t].

§ 233. The sound [t] is usually written *t*. In a few proper names, such as *Thames* [temz], *Thomas* and *Anthony*, we have the spelling *th*. In the past tense of regular verbs the ending is written *-ed* irrespective of whether it is pronounced [t], as in *passed* [pɑ:st]; [d], as in *failed* [feild]; or [id], as in *fitted* [fitid] (see §§ 392-393). A *t* in writing is silent between *s* and *l*, as in *castle*, *wrestle* and *apostle*; between *s* and *m*, as in *Christmas*; and between *s* and *n*, as in *fasten*, *listen* and *hasten*. In certain words of French origin a final *t*, in imitation of French usage, is not pronounced; examples are *ballet* [bælei], *bouquet* [bu:kei] and *depot* [depou].

§ 234. The spelling of [d] is fairly consistently *d*. In a few cases a *d* in writing is silent, particularly between *n* and another consonant, as in *handsome* [hænsəm] and *Windsor* [winzə].

§ 235. Practise saying the words in the following lists:

deem, team
dell, tell
dawn, torn
dummy, tummy
dame, tame
die, tie
down, town
deer, tier

meet, meed
bit, bid
but, bud
coat, code
height, hide
betting, bedding
latter, ladder
putting, pudding

Velar Plosives [k] and [g]

§ 236. These sounds occur, for example, at the beginning of *come* and *go*. The back of the tongue is raised and pressed against the soft palate, thereby closing the passage so that no air can escape (see Fig. 30). When the closure is

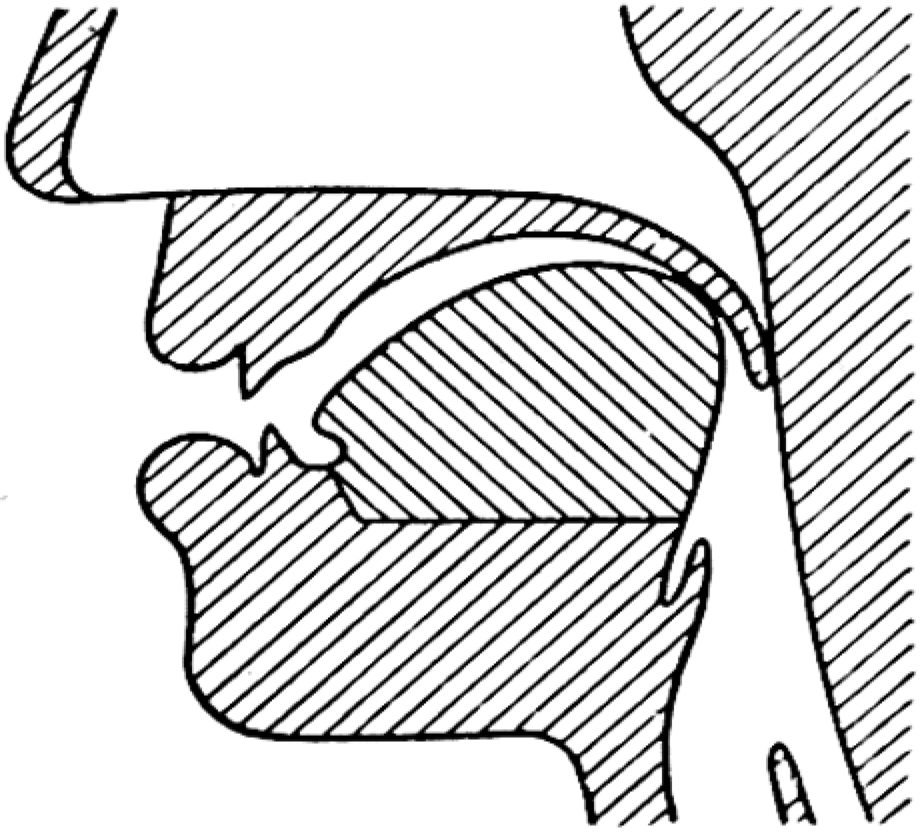

Fig. 30. Cross section of the mouth while saying [k] or [g]

released, the air rushes out. In the pronunciation of [g] the vocal cords vibrate, and the rush of air is consequently less strong than in [k].

§ 237. Notice that [g] is related to [k] as [d] is to [t], and [b] is to [p]. The three sounds [g], [d] and [b] are voiced, while [k], [t] and [p] are voiceless. Notice further that the differences that we found between English [p] and [b] and their African counterparts, and between English [t] and [d] and their counterparts, are also found between English [k] and [g] and the equivalent sounds in many African languages. English [k] is aspirated, and English [g] is sometimes only partially voiced.

§ 238. An English [k] before a stressed vowel, as in *key* [kiː] and *cholera* [kɔlərə], is aspirated. Between the release of the [k] and the beginning of the vowel, there is a puff of air like a slight [h]. In fact one might represent this pronunciation as [kʰ] and so transcribe *key* as [kʰiː], but for most purposes it is sufficient to write [kiː]. If your own language has no aspirated *k*, you should take care to learn to say one. The best way is to start quite slowly by saying [k-hi:], and then gradually speed up while you reduce the [h] a little.

§ 239. When an English [g] occurs at the beginning or the end of a word, as in *give* and *bag*, it is not fully voiced; only that half of the consonant which is nearer the vowel is voiced. Usually, too, the closure for English [g], in all positions, is less firm and energetic than it is in many African languages. Africans should try to make the closure for [g] slightly weaker and lazier than they are used to. On the other hand, some Africans have to be careful not to say [bæk] for *bag* and [li:k] for *league.*

§ 240. The sound [k] may be spelt in various ways, as exemplified by *cat*, *kit*, *back*, *chemist* [kemist], *antique* [æn'ti:k] and *acquaint* [ə'kweint]. Both *c* and *ch* may, of course, also represent other sounds (see §§ 256 and 272). A *k* in writing will generally stand for [k], though at the beginning of a word before an *n* it is silent, as in *knee*, *knight* and *know.*

§ 241. The sound [g] is most often spelt *g*. Other spellings are seen in *ghost*, *guest*, *league* and *giggle.* A written *g* is silent in the combination *gn* at the beginning of a word, as in *gnash*, *gnaw* and *gnome*, and at the end of a word, as in *sign* [sain], *foreign* [fɔrin] and *reign* [rein]. It is also silent in some words ending in *-gm*: *phlegm* [flem], *diaphragm* [daiəfræm], etc. The letter *g* sometimes has an entirely different value, as in *gin* and *gem* (see § 273).

§ 242. Practise saying the words in the following lists:

kilt, guilt
cad, gad
con, gone
cord, gored
come, gum
cape, gape
code, goad

leak, league
pick, pig
pickle, giggle
tackle, gaggle
cockle, goggle
pecking, pegging
lacking, lagging

Labiodental Fricatives [f] and [v]

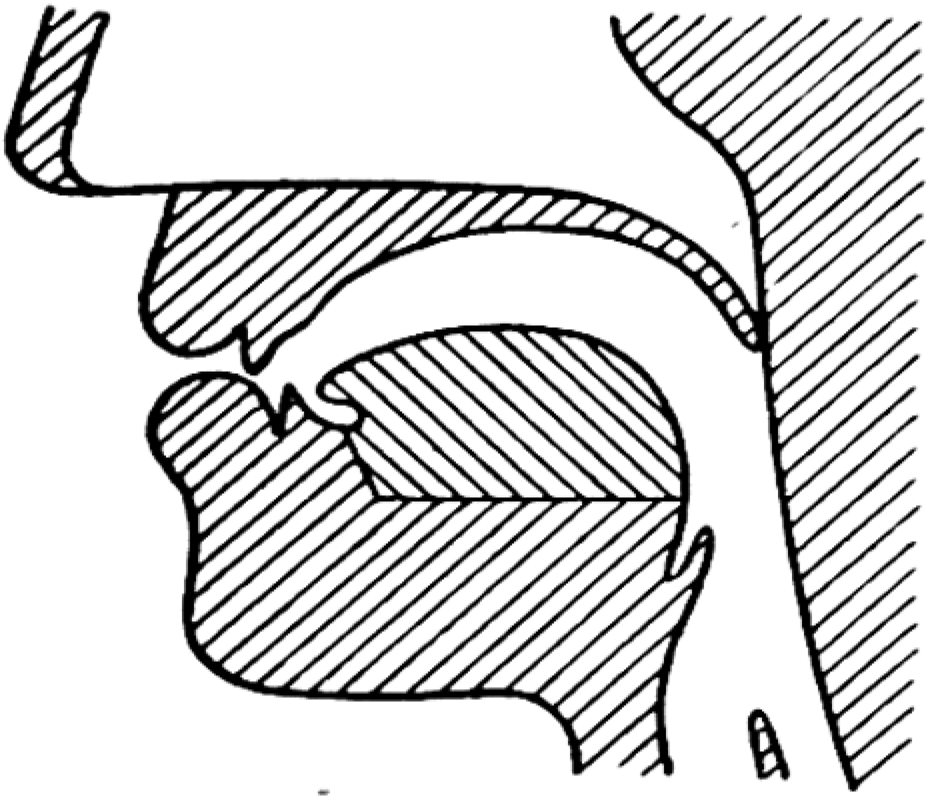

Fig. 31. Cross section of the mouth while saying [f] or [v]

§ 243. Examples of these sounds are the initial consonants in *fan* and *van*. The lower lip is placed lightly against the upper teeth (see Fig. 31). When the air is forced out, one hears a hissing noise in the case of [f], or a buzzing noise in the case of [v]. The latter is a voiced sound, while [f] is voiceless.

§ 244. Some African languages have a different kind of *f*, a so-called "bilabial" *f*. In saying this sound the two lips are brought together, almost as if one was going to say a [p] (compare Fig. 27), but without forming a complete closure. The breath can escape through the only loosely closed lips, and the sound it produces when passing through this narrow slit is that of a bilabial *f*. Some languages also have the voiced equivalent, a bilabial *v*. These sounds do not occur in English. Africans who do not possess an *f* and a *v* of the English type (labiodental), can easily learn to say them by placing the lower lip against the upper teeth as described in § 243.

§ 245. Other Africans have an *f*, but no *v*—or at least no regular *v*, though sometimes in voiced surroundings their *f* will in fact become voiced and sound like a *v* without the speakers themselves realizing it. These speakers have usually no difficulty in learning to say an English [v]. Their difficulty is rather that they are apt to transfer their African speech habit to English and voice even their English [f] in certain surroundings. For instance, many Africans tend to pronounce *if you can't come* as [iv ju kɑ:nt kʌm] instead of [if ju kɑ:nt kʌm]. This should be carefully avoided; in English ears it sounds slovenly, and in some cases it may lead to misunderstanding.

§ 246. The commonest spelling of [f] is *f* or *ff*. Another fairly common spelling, used in words of Greek origin, is *ph*, as in *phrase*, *photograph* and *Philip*. The spelling (*u*)*gh* is used in a few words, such as *draught*, *laughter*, *rough* [rʌf] and *cough* [kɔf]. An exceptional spelling is seen in *lieutenant* [lef'tenənt].

§ 247. The sound [v] is fairly consistently spelt *v*. It is written *ph* in the name *Stephen* [sti:vn]. Some people pronounce the word *nephew* as [nevju:], others as [nefju:]. In the preposition *of* the sound [v] is spelt *f*.

§ 248. Practise saying the words in the following lists:

fat, *vat*
folly, *volley*
few, *view*
fail, *veil*
foal, *vole*
fine, *vine*

leaf, *leave*
half, *halve*
staff, *starve*
proof, *prove*
serf, *serve*
safe, *save*

define, *divine*
refer, *aver*
reference, *reverence*
affable, *average*
prophet, *of it* [ɔv it]
offer, *hover*

Compare *Who is reffing the game*, and *I am revving up the engine*.

DENTAL FRICATIVES [θ] AND [ð]

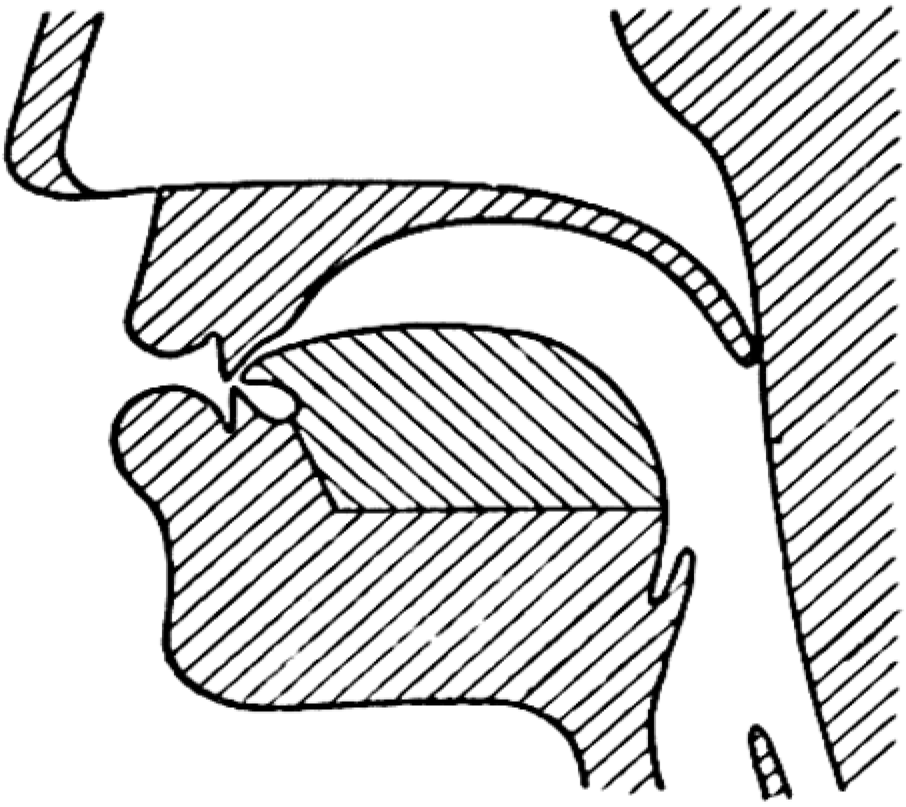

Fig. 32. Cross section of the mouth while saying [θ] or [ð]

§ 249. These are the sounds used, for example, in the words *thin* [θin] and *then* [ðen]. The tip of the tongue is placed behind the upper teeth (see Fig. 32), touching them only lightly, so that the air can escape with a hissing or buzzing noise. One of these sounds, [θ], is voiceless, while [ð] is voiced.

§ 250. Since very few African languages have these two sounds, many Africans when speaking English substitute [t] or [d], saying [tin] for *thin* and [den] for *then*. It is not, as a matter of fact, very hard to learn the correct sounds. Place the tip of the tongue behind the upper teeth as described in § 249 and breathe out, and the result will be [θ]. If you have any difficulty, put the tongue not behind the teeth but between the upper and the lower teeth. The sound produced in this position is practically the same as with the tongue behind the teeth, and once you have learnt to say the sound correctly, you can always withdraw the tongue a little. For [ð] all you need do is to say [θ] and at the same time set the vocal cords vibrating, as explained in § 27.

§ 251. Both [θ] and [ð] are regularly spelt *th*, and there is no certain way of determining from the spelling whether it represents one or the other pronunciation. The following rules are only a rough guide; there are many exceptions. (1) At the beginning of a word *th* most often stands for [θ]; it is chiefly in certain pronouns and adverbs (*this*, *that*, *then*, etc.) that we have the voiced sound at the beginning of a word. (2) At the end of a word, too, *th* will usually stand for [θ], as in *breath*, *cloth* and *loath*. The sound [ð] in this position is normally written *the*, as in *breathe*, *clothe* and *loathe*. Exceptions are: *booth* [bu:ð], *smooth* [smu:ð], *bequeath* [bi'kwi:ð] and *with* [wið]. (3) In the middle of a word between vowels, as in *rather* and *weather*, *th* most often stands for [ð]; but between a consonant and a vowel, as in *healthy* and *anthem*, it usually stands for [θ]. Between a vowel and a plural *s*, as in *baths* and *truths*, the *th* sound is frequently voiced (see § 391).

§ 252. The spelling *th* stands for [t] in certain proper names, such as *Thames*, *Thomas* and *Anthony* (see § 233). It is normally silent in *asthma* [æsmə] and *isthmus* [isməs].

§ 253. Practise saying the words in the following lists:

(a) [t] and [θ]		(b) [d] and [ð]	
tin, thin	*sheet, sheath*	*den, then*	*booed, booth*
torn, thorn	*clot, cloth*	*dense, thence*	*wordy, worthy*
tree, three	*naught, north*	*day, they*	*laid, lathe*
true, threw	*toot, tooth*	*dare, there*	*side, scythe*

ALVEOLAR FRICATIVES [s] AND [z]

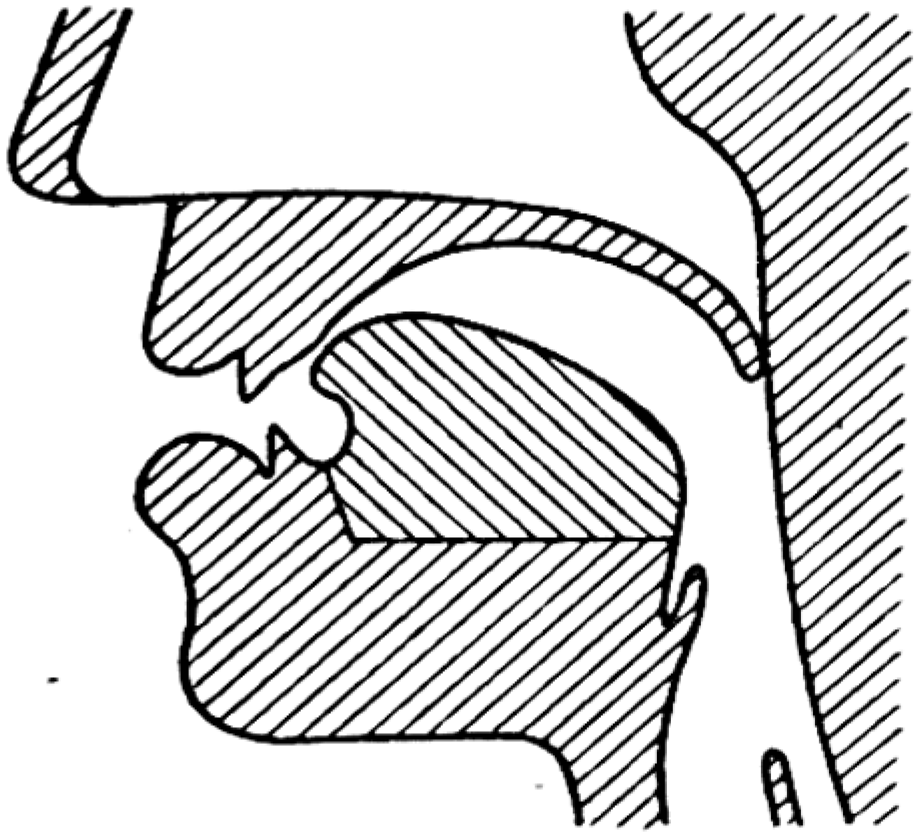

Fig. 33. Cross section of the mouth while saying [s] or [z]

§ 254. Examples are the initial consonant sounds in *say* and *zeal*. The blade of the tongue (see § 33) is raised high towards the teeth ridge, so that it leaves only a very narrow space for the air to pass through (see Fig. 33). At the same time the tongue is somewhat contracted sideways, so that a lengthwise groove or channel is formed in the middle of the tongue, and it is through this groove that the air passes. The vocal cords vibrate for [z] but not for [s].

§ 255. Africans seldom have any difficulty in producing these sounds correctly. In some African languages, however, the voiced *s* sound occurs only as a variant of [s] in certain surroundings, and speakers of these languages are apt to transfer this habit to English and voice their English [s] in the same surroundings. Thus, after a vowel or a voiced consonant, as in *across*, *passed* and *once* Africans will frequently pronounce a partially or fully voiced *s*. This should be carefully avoided. It makes your speech slovenly and indistinct; misunderstandings may easily arise if *since* and *sins*, and *cease* and *seize*, etc., are not kept apart.

§ 256. The sound [s] is first of all spelt *s*, but there are several other spellings, as exemplified in *dense*, *pass*, *waltz* [wɔ:ls], *scent* and *cent*. Before *e*, *i* and *y*, a *c* (or an *sc*) is nearly always pronounced [s]; before *a*, *o* and *u* it is pronounced [k] (see § 240).

§ 257. The sound [z] is written *z*, as in *zeal* and *zinc*, or *s* or *ss*, as in *plays* [pleiz], *observe* [əb'zə:v] and *possess* [pə'zes]. The spelling *s* (or *ss*) may thus stand for either [s] or [z]. The rules for whether in a given word an *s* should be voiced or not are very complicated. Some of them will be mentioned later in different contexts (see §§ 389-391 and 406). Here you should note:

1. We always use [s] in the endings *-ess* [es] or [ɪs], *-is* [is] and *-ous* [əs], as in *priestess*, *goddess*, *crisis* and *envious*. On the other hand, the ending *-es* is pronounced [i:z] in two groups of words: (*a*) classical names like *Hades* [heidi:z] and *Socrates* [sɔkrəti:z], and (*b*) plurals of words which in the singular have *-is*, as *crises* [kraisi:z] from *crisis*, and *theses* [θi:si:z] from *thesis*. The word *species* [spi:ʃi:z] has the same form in the singular and the plural.

2. *Use* as a noun is [ju:s], but as a verb [ju:z]. The same distinction between noun and verb is made in *abuse*, *excuse*, *house* and *mouse*, and between adjective and verb in *close*, *diffuse* and *effuse*. In *refuse* there is also a difference of stress and vowel quality, the noun being [refju:s] and the verb [ri'fju:z]. The noun *close* is pronounced [klous] when it means "enclosed place", but [klouz] when it means "conclusion".

3. The letter *c* never stands for [z]: *once* is pronounced [wʌns], not [wʌnz]. Similarly, there must be no voiced *s* in *hence*, *whence*, *since* and *wince*.

§ 258. Practise saying the words in the following lists:

seal, zeal
sink, zinc
sip, zip
send, Zend
sewn, zone
scion, Zion

since, sins
wince, wins
fence, fens
hence, hens
sconce, scones
dunce, duns

ceasing, seizing
coursing, causing
loosing, losing
gracing, grazing
dosing, dozing
pricing, prizing

PALATO-ALVEOLAR FRICATIVES [ʃ] AND [ʒ]

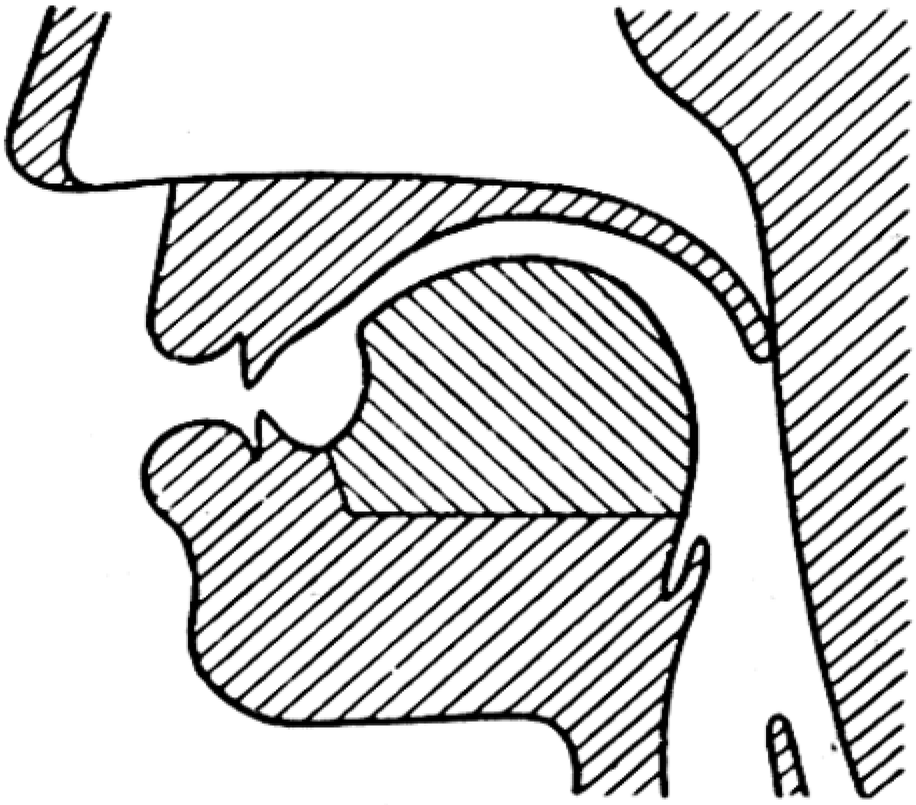

Fig. 34. Cross section of the mouth while saying [ʃ] or [ʒ]

§ 259. Examples are the middle consonants in *nation* [neiʃən] and *evasion* [i'veiʒən]. For these sounds the tongue is a little further back than for [s] and [z]. While the latter are articulated with the blade of the tongue against the teeth ridge, for [ʃ] and [ʒ] the blade of the tongue is raised towards the hard palate with the tip usually about level with the teeth ridge (see Fig. 34). Hence the name *palato-alveolar.* The space between the tongue and the roof of the mouth is wider than for [s] and [z], and there is less sideways contraction of the tongue. Some people protrude and round their lips while saying these sounds, but this is not necessary. The vocal cords vibrate for [ʒ] but not for [ʃ].

§ 260. Those who do not possess these sounds can learn to say them easily by starting from [s] and then gradually withdrawing the tongue. The sharp and almost whistling sound of [s] will then give way to the softer and more hollow sound of [ʃ]. Now keep the speech organs in this position, but add voice, and [ʃ] will be changed into [ʒ].

§ 261. Some African languages in which [ʃ] and [ʒ] are not found in isolation (that is, between two vowels) nevertheless seem to have one or both of these sounds as they occur in the English words *chew* [tʃuː], *Jew* [dʒuː], *catch* [kætʃ] and *cadge* [kædʒ], that is, in connexion with [t] and [d]. Africans have to be very careful here, for in many cases the similarity between the African and the English sounds is only apparent. Africans who try to substitute their own sounds for [tʃ] and [dʒ] in words like *matched* [mætʃt] and *bridged* [bridʒd], often get into difficulties. They often find it quite impossible to say the final [t] and [d] of these words without making a slight pause as if they were going to start a new word. The reason is that the African sounds, in spite of some likeness in acoustic effect, are quite different from English [tʃ] and [dʒ].

§ 262. The sounds that many Africans substitute for English [tʃ] and [dʒ] are so-called *palatal plosives*. In some languages they are written *ty* and *dy*, in others *c* and *j*, respectively. They are formed by pressing the front of the tongue against the hard palate, as shown in Fig. 35, and then suddenly releasing the closure. If you look at Figs. 29 and 34 and remember that English [tʃ] and [dʒ], as the phonetic transcriptions clearly indicate, consist of first one

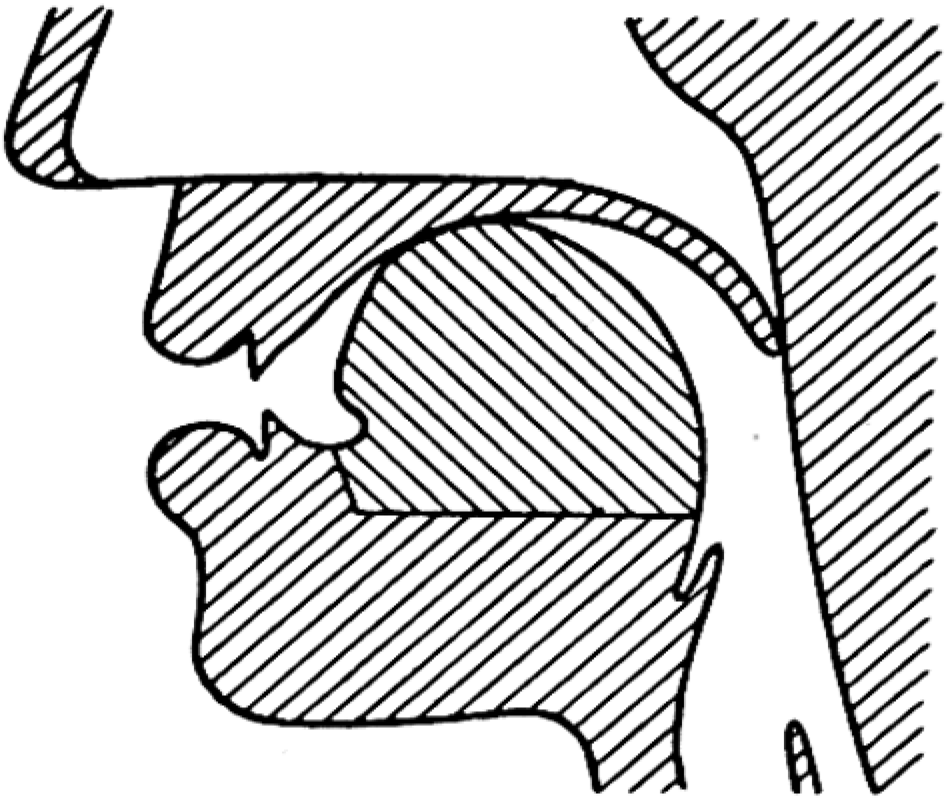

Fig. 35. Cross section of the mouth while saying African *ty* or *dy*

position and then the other, you will realize what a difference there is between the English and the African sounds. The African sounds are of very short duration, while the English sounds, consisting as they do of a plosive followed by a fricative, take much longer to say. In fact, as you may remember from § 47, one can continue a fricative as long as one likes, or at least as long as one has any breath left, and so one can prolong the final sound of *touch* and say [tʌtʃ:::] and go on for half a minute or more if one's breath will last as long as that. The African *ty* or *c* sound, being a plosive, is a momentary sound; once it is spoken, it cannot be recaptured and prolonged.

§ 263. The explanation given in § 262 should make it clear to you why it is that many Africans have difficulty with *matched* [mætʃt] and *bridged* [bridʒd]. It is impossible to pronounce two plosives one immediately after the other in the same syllable, unless one partially omits the first explosion (see § 374). If the two plosives are pronounced in full, there will be a slight pause between them, which will make it sound as if they belonged to different syllables. Consequently, those Africans who use *ty* (or *c*) for [tʃ], and *dy* (or *j*) for [dʒ], cannot pronounce the final [t] and [d] without making a pause and adding them as if they belonged to a new word. This is obviously unsatisfactory.

§ 264. The remedy is first of all to realize clearly the difference between the African and the English sounds. Study again Figs. 29 and 34 and compare them with Fig. 35. Then make quite sure that you can say [ʃ] correctly, and if necessary practise that sound until you have got it perfect. The next step is to combine [ʃ] with an ordinary [t]. To begin with, say the two sounds quite slowly one after the other. It may help you to put them into two different words and say, for example, *mat shine.* Say these two words without any pause between them, as *matshine* [mætʃain]; and then, when you have said this combination many times over and your pronunciation of it has become very fluent, stop short in the middle of the second word before saying [ain]. What in fact you say, then, is *match* [mætʃ] with a perfect [tʃ] sound.

§ 265. A good way of testing whether your [tʃ] is correct is to see if you can add another [t] without any difficulty. Remember that English *matched* [mætʃt] ends with three consonants one after another, and they should all be fully pronounced. Do not be in a hurry, but say quite slowly [mæt-ʃ-t].

§ 266. For learning to say [tʃ] at the beginning of a word, use a method similar to that explained in § 264. Put [t] and [ʃ] into different words and say, for example, *light shoe* quickly without any pause between the words. Say this phrase many times over, so that you can pronounce it very fluently and fast. Then start making a slight break not after but before the [t]: say not [lait-ʃuː] but [lai-tʃuː]. The second part will then be identical with the word *chew.*

§ 267. Once you have learnt to say [tʃ] correctly, you can go on from this to the [dʒ] sound. Say *match* [mætʃ] rather slowly, and then let the vocal cords continue to buzz throughout the pronunciation of the word. The result will be *Madge* [mædʒ]. Practise this and other words with [dʒ] at the end, such as *badge* [bædʒ] and *barge* [bɑ:dʒ], and finally practise words with [dʒ] at the beginning, such as *joke* and *gin*. You can learn to pronounce *gin* [dʒin] by first saying the phrase *barge in* quickly without any pause between the words, and then dividing it before the [d] and saying [bɑ:-dʒin] and not [bɑ:dʒ-in].

§ 268. Old habits are hard to eradicate, so be very careful about [tʃ] and [dʒ]. It is not enough to be able to say them correctly in exercises; you must get used to putting them into your ordinary speech. You must see that they become second nature to you.

§ 269. Some Africans substitute [ʃ] for [tʃ] at the end of a word and say [mæʃ] for [mætʃ]. They too should follow the advice given in § 264.

§ 270. The sound [ʃ] is usually written *sh* at the beginning or the end of a word, as in *show* and *wash*. In the words *sure* and *sugar* it is spelt *s*. In the middle of a word we have various spellings, as shown in *station* [steiʃən], *fission* [fiʃən], *pension* [penʃən,] *conscience* [kɔnʃəns], *censure* [senʃə], *social* [souʃəl] and *ocean* [ouʃən]. Note that while *-ssion* stands for [ʃən], as in *passion*, *cession*, *mission* and *discussion*, *-sion* preceded by a vowel stands for [ʒən], as in *evasion*, *cohesion*, *decision*, *erosion* and *confusion*. After *l*, *n* and *r*, *-sion* stands for [ʃən], as in *compulsion*, *tension* and *aversion*. In words of French origin [ʃ] is often represented by the spelling *ch*, as in *champagne* [ʃæm'pein], *moustache* [məs'tɑ:ʃ] and *machine* [mə'ʃi:n].

§ 271. The sound [ʒ] never occurs at the beginning of a word in English. In the middle and at the end of a word various spellings are found, as in *vision* [viʒən], *measure* [meʒə], *usual* [ju:ʒuəl] and *prestige* [pres'ti:ʒ].

§ 272. The combination [tʃ] is most often written *ch*, though sometimes in the middle or at the end of word it is written *tch*. Examples are: *chin*, *chest*, *much*, *march*, *satchel*, *match*. Less common spellings are seen in *nature* [neitʃə], *question* [kwestʃən] and *righteous* [raitʃəs].

§ 273. The combination [dʒ] at the beginning of a word is spelt *j* or *g*, as in *joy*, *jeer*, *gin* and *gem*. In the middle or at the end it is most often spelt *dge*, as in *cudgel*, *edge* and *bridge*; but other spellings exist, especially *ge*, as in *barge*, *large*, *age* and *rage*. The ending *-age*, as in *village* and *courage*, is nearly always pronounced [idʒ]. The ending *-ich* in place names is often pronounced [idʒ], as in *Greenwich* [grinidʒ] and *Woolwich* [wulidʒ].

§ 274. Practise saying the words in the following lists:

(a)
[s] and [ʃ]
seat, *sheet*
sock, *shock*
sake, *shake*
sign, *shine*

mess, *mesh*
ass, *ash*
boss, *bosh*
puss, *push*

(b)
[ʃ] and [tʃ]
ship, *chip*
shop, *chop*
shoe, *chew*
share, *chair*

dish, *ditch*
hash, *hatch*
wash, *watch*
crush, *crutch*

(c)
[tʃ] and [dz]
cheep, *jeep*
chest, *jest*
char, *jar*
choke, *joke*

rich, *ridge*
etch, *edge*
batch, *badge*
march, *marge*

(d)
sore, *shore*, *chore*, *jaw*
sin, *shin*, *chin*, *gin*

lease, *leash*, *leech*, *liege*
mass, *mash*, *match*, *Madge*

Chapter VII

NASALS AND OTHERS

§ 275. This chapter will deal first with nasal sounds and afterwards with the five remaining English consonants, [l], [r], [w], [j] and [h], which we classed as fricatives in the table in § 217, but which nevertheless are somewhat different from the other fricatives.

§ 276. A nasal sound is one that is said with the soft palate lowered, so that the air can escape through the nose (see §§ 30 and 48–50). Strictly, any speech sound may be said with the soft palate lowered and may thus be made nasal or, to use the technical term, be *nasalized*, but in practice only a limited number of sounds are said in this way. Individual languages, however, follow different practices; sounds which in one language are nasalized may never be so pronounced in others. Some languages, for instance, have nasal vowels as a regular feature; in others, vowels are never nasalized. It is important for an African to realize that the practice of his own language may not be exactly that of English.

§ 277. English has three nasal sounds, [m], [n] and [ŋ], all consonants. They are formed in the same places as the three pairs of plosives already considered, *p—b*, *t—d* and *k—g* (see §§ 219–242). Since the English nasals are normally voiced, the only difference between [b] and [m], and between [d] and [n], and [ɡ] and [ŋ], is that in saying the nasal sounds the soft palate is lowered, thus opening the passage through the nose. In every other respect the articulation of each nasal is the same as for the corresponding voiced plosive. Figs. 36-38 show cross sections of the speech organs while saying the three English nasals. They should be compared with Figs. 27, 29 and 30.

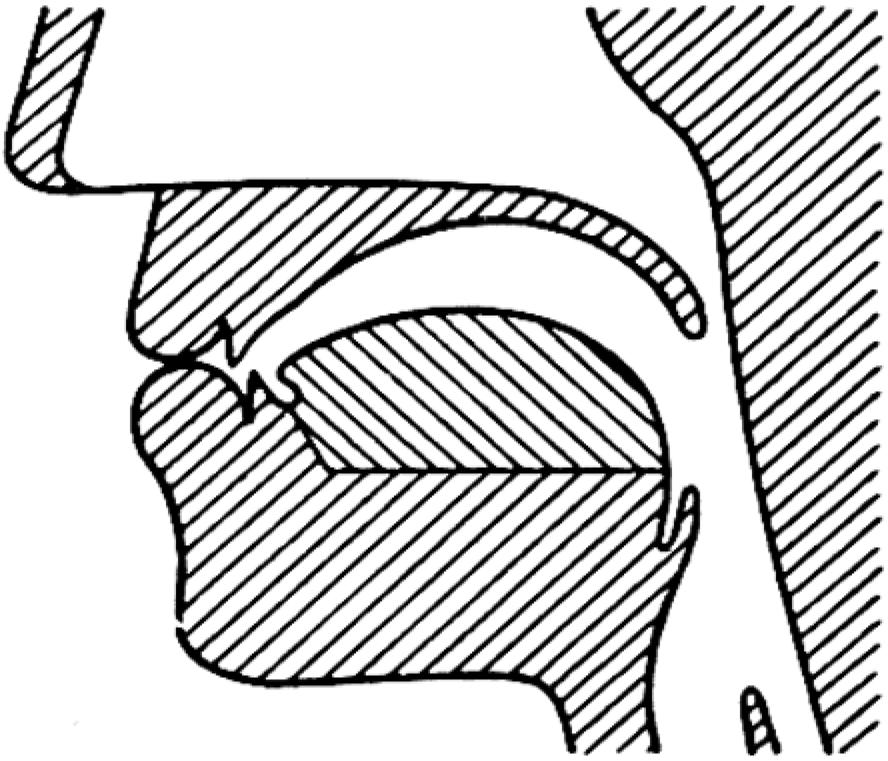

Fig. 36. Cross section of the mouth while saying [m]

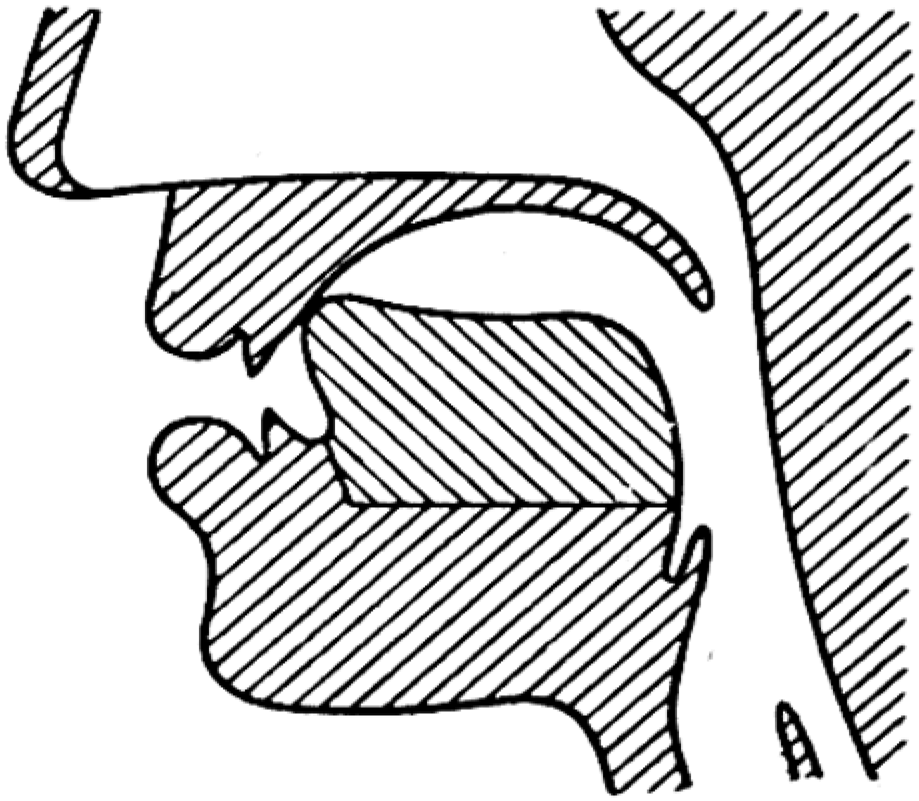

Fig. 37. Cross section of the mouth while saying [n]

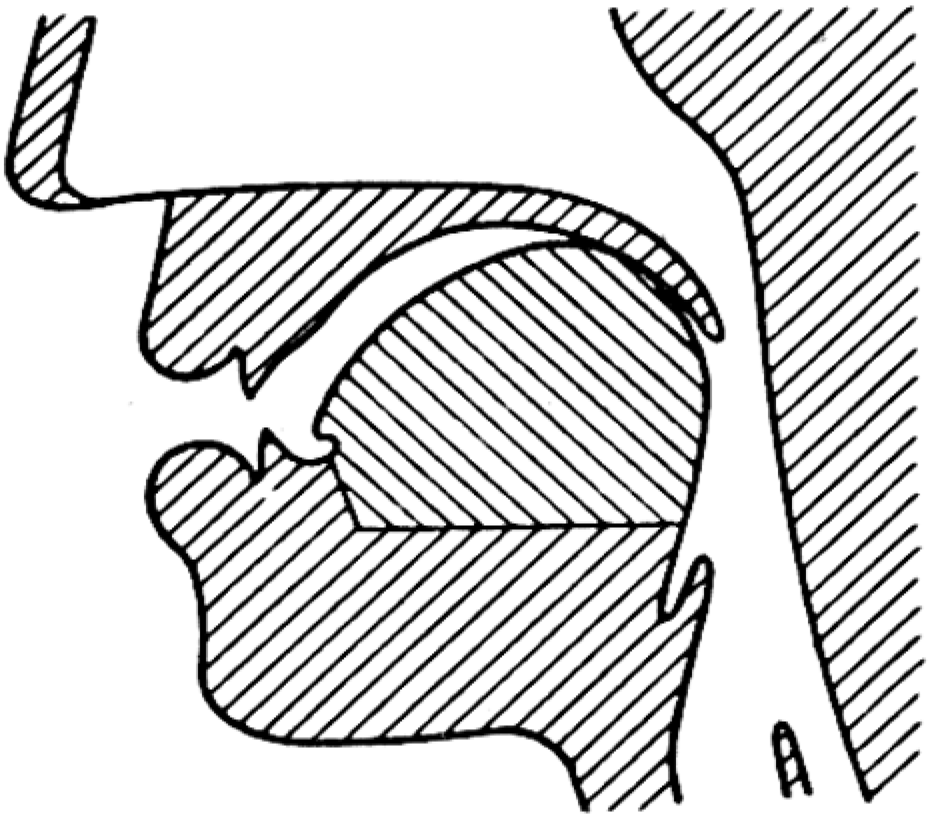

Fig. 38. Cross section of the mouth while saying [ŋ]

§ 278. English has no nasal vowels. It is true that one may occasionally hear some slight degree of nasalization, but Africans will do well to ignore this, since their tendency is to nasalize English vowels too much. There is an important difference between English and African languages in that many of the latter regularly have nasal vowels. Nasal vowels are particularly frequent in African languages in the neighbourhood of nasal consonants, where they are due to the influence of these consonants. For instance, in an imaginary sequence, *ana*, the soft palate may begin to be lowered during the production of the first *a* in readiness for the *n*, and after the *n* has been spoken there may be some delay in raising the soft palate, so that the second *a* too becomes nasalized.

§ 279. Africans often transfer this habit of nasalization to English and use nasal vowels in words like *name* and *pen*. This should be avoided. But to rid oneself of an old habit is not an easy thing: it requires patient practice. The best way is first to practise the vowels in isolation, or at least in surroundings where there is no tendency to nasalization. For instance, you may begin by saying the word *pet*, in which you are not tempted to nasalize the [e]. Say this word several times, listening carefully to the quality of the [e]. Then say the word again, but stop short before the [t], thus leaving only [pe]. Say this [pe] a number of times, and finally add an *n*, at first as if it did not really belong: [pe-n]. Then gradually speed up and link the *n* properly with [pe]; but be very careful that the quality of the vowel remains unchanged.

§ 280. Another thing that Africans have to guard against is a tendency to make a nasal consonant too short at the end of a word and sometimes in other positions. A nasal, like a fricative, may be continued indefinitely (see § 49), or rather for as long as one has breath, and in some circumstances an English nasal consonant must be sustained for some time if it is to sound right, while in other cases it must be made short. Part III of this book will deal with the way that neighbouring sounds affect each other, but it is necessary that you should realize at this stage that there are certain rules for the way in which the length of consonants varies with the surroundings. We do not normally mark this difference in phonetic transcription (although we shall do so in the next section), but it is all the more important for you to heed the rules that follow.

§ 281. In a syllable containing a vowel followed by a consonant the general tendency in English, if the vowel is long, is for the consonant to be short, and vice versa. The detailed rules for nasals work out as follows:

1. *A nasal is always short after a long vowel.*

Consequently the nasal is short in *deem* [diːm], *psalm* [sɑːm], *seen* [siːn] and *yawn* [jɔːn].

2. *A nasal is generally long after a short vowel*, namely:

(*a*) at the end of a word before a pause. Consequently the nasal is long in *sin* [sinː], but of course short in *seen* [siːn]. Other examples are: *yon* [jɔnː] but *yawn* [jɔːn]; *dim* [dimː] but *deem* [diːm]; and *sum* [sʌmː] but *psalm* [sɑːm].

(*b*) inside a word before a voiced consonant. Consequently the [n] is long in *send* [senːd], but short in *fiend* [fiːnd] and in *sent* [sent]. Other examples are: *wind* [winːd], but *weaned* [wiːnd] and *wince* [wins]; and *skimmed* [skimːd], but *schemed* [skiːmd] and *skimp* [skimp].

3. *A nasal is short after a short vowel*:

(*a*) if a voiceless consonant follows. Consequently the nasal is short in *sent* [sent], *hence* [hens], *skimp* [skimp] and *romp* [rɔmp].

(*b*) if another vowel follows. Consequently the nasal is short in *dinner* [dinə], *runner* [rʌnə], *simmer* [simə] and *summer* [sʌmə].

§ 282. The rules given above apply also to sequences of words that belong closely together, provided no special emphasis is given to individual words and no pause is made between them. While the [n] is long in *he failed to win* (rule 2 (*a*)), it is short in *he won a race* (rule 3 (*b*)). On the other hand, if in the latter phrase one dwells on the word *won*, it will have a long [n]; in that case it will count as the final word of a sequence.

BILABIAL NASAL [m]

§ 283. We shall now for a moment consider this sound, the initial sound in *moon* and *mountain*. Its method of production has been explained in §§ 48 and 277 and illustrated in Fig. 36. The two lips form a complete stoppage of the air stream, but the soft palate is lowered, allowing the air to escape through the nose. The vocal cords vibrate.

§ 284. When the sound comes at the end of a word after [z] or [s], it receives a separate beat or thrust and thus becomes syllabic. For example: *prism* [prizm] has two rhythmical beats (' '), and so have *chasm* [kæzm], *bosom* [buzm] and *blossom* [blɔsm]. Some people insert a faint [ə] in such words and say [prizəm], [kæzəm], etc.; the difference is slight, but it is better to avoid this pronunciation where there is no vowel in the spelling.

> *Note*: To indicate that a consonant forms a separate syllable we may put a short stroke (ˌ) under the consonant; but in most cases this is unnecessary, since the context generally shows whether a consonant is syllabic or not.

§ 285. On the other hand, *m* is not syllabic when it occurs at the end of a word after an *l*. Words like *film*, *helm* and *realm* [relm] should be pronounced as one syllable. In certain parts of the English-speaking world you may hear people say [filəm], etc., but that pronunciation is not to be recommended. Naturally, a word like *column* [kɔləm], which is spelt with a vowel between the *l* and the *m*, has two syllables.

§ 286. The sound [m] is regularly spelt *m* or *mm*, as in *seem* and *summer*. An *m* in writing is silent in the word *mnemonic* [ni'mɔnik].

§ 287. Practise saying the following words:

deem, dim
aim, em
flame, phlegm
tome, Tom
same, sum

dim, dimmer
em, Emma
phlegm, Flemish
bomb, bombing
sum, summer

limb, limp
sum, sump
stemmed, attempt

ALVEOLAR NASAL [n]

§ 288. This is the consonant sound in *now* and *nine*. Its method of production has been explained in §§ 48 and 277 and illustrated in Fig. 37. The tip of the tongue presses against the teeth ridge and forms a complete stoppage of the air stream, but the soft palate is lowered, allowing the air to escape through the nose. The vocal cords vibrate.

§ 289. This sound is often syllabic, as in *nation* [neiʃn], *occasion* [ə'keiʒn], *parson* [pɑ:sn], *reason* [ri:zn], *orphan* [ɔ:fn] and *heaven* [hevn]. Although the ending is here spelt *on* or *en*, in everyday speech there is often no trace of a vowel. It is perfectly permissible, however, to insert [ə] before the [n] and say [neiʃən], etc., but the vowel must never be pronounced as [ɔ] or [e]. In this as in a number of other unstressed endings, such as *-ant* in *merchant*, and *-ence* in *patience*, there is either no vowel at all or just a faint [ə] (see § 148). We shall consider syllabic *n*'s in more detail later (§§ 377–381).

§ 290. The sound [n] is regularly written *n* or *nn*, as in *win* and *winner*. An *n* in writing is silent after *m* at the end of a word, as in *hymn, autumn, solemn, damn* and *condemn*. It is also silent in the inflected forms of these words, such as *damned* [dæmd] and *damning* [dæmiŋ], but not in their derivatives, such as *autumnal* [ɔ:'tʌmnəl] and *damnation* [dæm'neiʃn].

§ 291. Practise saying the following words:

keen, kin
barn, ban
corn, con

sins, since
ones, once

ken, Kent
Ann, ant
wan, want

binge, winch
lunge, lunch

dinned, dint
extend, extent
stunned, stunt

ten, tenner
ban, banner

VELAR NASAL [ŋ]

§ 292. This is the final consonant sound in *song* and *fling*. Its method of production has been explained in §§ 30 and 277 and illustrated in Fig. 38. The back of the tongue is raised and forms a complete stoppage by pressing against the soft palate, which at the same time is lowered so as to allow the air to escape through the nose. The vocal cords vibrate.

§ 293. This sound is occasionally syllabic in rapid speech in the neighbourhood of [k] or [g], where it may take the place of [n] (see § 365). Examples are: *bacon* [beikŋ] and *he can go* [hi: kŋ gou]. In slower speech one would here use a pronunciation with [n], which is on the whole to be preferred.

§ 294. Although [ŋ] is common enough in African languages, many Africans have some difficulty with this sound when they speak English. The difficulty seems to be mainly one of using the sound in the right places. Africans are inclined to pronounce present participles with [in] instead of [iŋ] at the end and say [tɔ:kin] for *talking* and [rʌnin] for *running*. They often make the same substitution in other words ending in *-ing*, such as *something* and *evening*; but not usually in monosyllables like *thing* and *sing*. The participle *singing* is pronounced [siŋin] by many Africans. In the words *length* and *strength*, too, where [ŋ] comes before [θ], many Africans will substitute [n] and say [lenθ] and [strenθ].

§ 295. In monosyllables like *thing*, *sing* and *long*, on the other hand, many Africans are inclined to add a [g] or [k] after the [ŋ] and say [θiŋg], [siŋg] and [lɔŋg].

§ 296. First of all, it must be admitted that all the African pronunciations mentioned in §§ 294 and 295, though from the point of view of "R.P." they are wrong, do occur in parts of the English-speaking world. They are not un-English. Nevertheless, they do not belong to normal educated English, and African students should try to avoid them. Here, as in so many other cases, patient practice is necessary. One should begin by saying the words very slowly and with a pause between the syllables: [siŋ-iŋ]. Then gradually increase the speed. To learn to say [leŋθ] begin by saying [leŋ] and then add [θ]. At first make a pause before the latter sound: [leŋ-θ]; but gradually increase the speed and link up the two parts of the word, making sure at the same time that you do not change [ŋ] into [n].

§ 297. From what has been said in §§ 294–295 it should be clear that [ŋ] is often spelt *ng*. This may in fact be regarded as the regular spelling; English has no one character to represent this sound. In some cases, however, other spellings are used. For instance, before *c*, *k* or *x*, as in *zinc* [ziŋk], *bank* [bæŋk] and *anxious* [æŋkʃəs], one writes *n* only. Sometimes, too, and this is a little confusing, the spelling *ng* will stand for [ŋg], as in *finger* [fiŋgə] and *single* [siŋgl]. The rules for this are as follows:

1. *At the end of a word* the spelling *ng* always stands for [ŋ]. Examples: *bang*, *pang*, *mustang; king*, *sing*, *riding; gong*, *long; bung*, *rung*.

2. Where *ng* occurs *in the middle of a word* owing to the addition of an inflexional or derivative ending to a stem ending in *ng*, the latter spelling normally retains its pronunciation [ŋ]. Examples: *brings*, *songs; banged*, *winged; ringing*, *longing; hanger*, *singer; slangy*, *stringy; longish*, *youngish*. The chief exceptions are the three adjectives *long*, *strong* and *young*, which in their comparative and superlative forms have [ŋg]: *longer* [lɔŋgə], *youngest* [jʌŋgist], etc. In addition, a few mostly learned

words with the endings *-al*, *-ation* and *-ize* have [ŋg]: *diphthongal*, *prolongation*, *monophthongize*.

3. In *compound words* the individual elements normally retain the pronunciation they would have as separate words. Thus *ng* is pronounced [ŋ] in *long-armed* and *hearing-aid*, but of course [ng] in *ingrowing* and *sunglasses*.

4. Where *ng* occurs *in the middle of a word*, but not through the addition of an ending or because another word has been joined on, *ng* is pronounced [ŋg]. Examples: *finger*, *anger*, *jungle*, *language*, *English*. An exception is formed by *hangar*, which is often pronounced like *hanger* [hæŋə].

§ 298. The spelling *ng* must not be confused with *nge*, as in *strange* [streindʒ] and *cringe* [krindʒ]. The latter is characterized by its *e*. Where, however, a word ends in *-nger*, as in *danger* [deindʒə] and *harbinger* [hɑːbindʒə], it is not possible from the spelling to tell whether the pronunciation should end in [ŋgə] or [ndʒə]. Compare the above words with *anger* [æŋgə] and *finger* [fiŋgə].

§ 299. Practise saying the following words:

long, length
strong, strength
song, songster

stringed, extinct
bunged, defunct
bangs, banks

hang, hanger
ring, ringer
string, stringy

ALVEOLAR LATERAL [l]

§ 300. The next two consonants that we are to deal with, [l] and [r], resemble each other to some extent in their place and method of production. In fact, in some African languages *l* and *r* are interchangeable. Speakers of those languages should be particularly careful in their study of the next few sections. In spite of any similarity to [r], [l] has its own distinctive quality, due to the special type of opening used in saying this sound.

§ 301. Examples of [l] are the initial consonant in *lake* and the final consonant in *tell.* The sound has already been described and characterized in §§ 51–53. The tip of the tongue is placed against the teeth ridge; but instead of forming a complete closure, as for *d*, the tongue is contracted sideways, so that the sides of the tongue are drawn away from the molars of the upper jaw. Consequently the air can escape at the sides of the tongue. Hence the name *lateral.* The vocal cords vibrate.

§ 302. Two types of *l* are used in English, known as "clear" and "dark" *l* respectively. For both types the tip of the tongue is pressed against the teeth ridge, but there is a difference in the shape of the main body of the tongue. For the "clear" *l* the front of the tongue, behind the place of contact, is raised towards the hard palate; for the "dark" *l* the back of the tongue is raised towards the soft palate. The two types are illustrated in Figs. 39 and 40.

§ 303. In African languages the *l* sound is generally of the "clear" variety, but it is not hard to learn to say a "dark" *l.* Place the tongue in position for your normal *l*, and then, while keeping the tip of the tongue pressed against the teeth ridge, attempt to say the vowel [uː]. The result will be an *l* with a hollow (or "dark") quality. A "clear" *l*, on the other hand, is produced by keeping the tip of the tongue against the teeth ridge while trying to say an [iː].

§ 304. The two types of English *l* do not serve to distinguish words from each other. Their use varies mechanically according to the neighbouring sounds. The "clear" *l* is used at the beginning of a word and in the middle of a

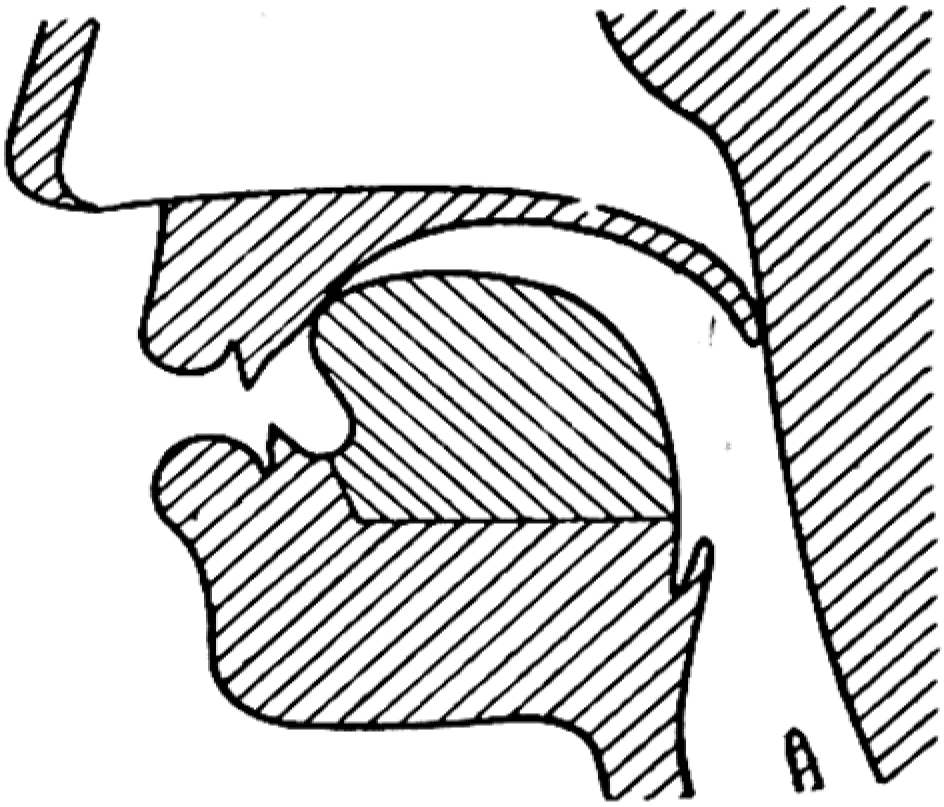

Fig. 39. Cross section of the mouth while saying "clear" [l]

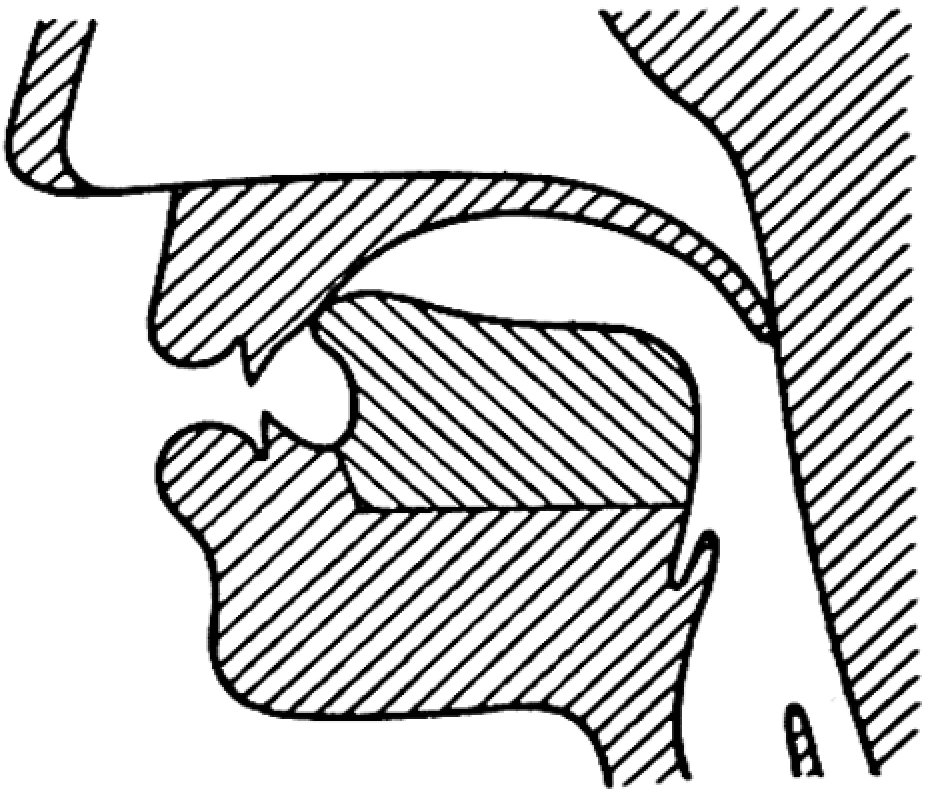

Fig. 40. Cross section of the mouth while saying "dark" [l]

word before a vowel. The "dark" *l* is used in the middle of a word before a consonant and at the end of a word if a pause follows. Thus the *l* is "clear" in *lake* and *spelling*, but it is "dark" in *build* and *spell*. If, however, a word ending in *l* is immediately followed by another beginning with a vowel, the *l* will usually be "clear"; thus one says *spell it* with the same sort of *l* as in *spelling*.

§ 305. The "dark" *l* is often syllabic, particularly in an unstressed final syllable. Examples are: *chapel*, *local*, *people* and *remarkable*. Some people insert a faint [ə] before the [l], particularly where the spelling has *-el* or *-al*.

§ 306. The rules given in §§ 281–282 for the length of nasals apply, with the necessary modifications, to *l* as well. After a long vowel an [l] is short; but after a short vowel it is long unless a voiceless consonant or another vowel follows. Thus, the [l] is much longer in *fill* [fil:] than in *feel* [fi:l]. It is long in *build* [bil:d], but it is short in *built* [bilt] and in *filling* [filiŋ]. A syllabic *l*, because of its lack of stress, will usually be fairly short.

§ 307. The normal spelling of [l] is *l* or *ll*, as in *lake* and *well*. A written *l* is sometimes silent before certain consonants, especially *f*, *k* and *m*, as in *calf*, *half; talk*, *walk*, *yolk*, *folk; palm*, *almond*, and *Holmes* [houm:z]. There is no [l] in the pronunciation of *could*, *should* and *would*.

§ 308. Practise saying the following words:

feel, fill
knoll, knell
fool, full

sill, silly
tell, teller
full, fuller

tilled, tilt
delve, delf
mulls, pulse

ALVEOLAR FRICATIVE [r]

§ 309. This is the initial consonant in *run* and the middle one in *very*. It may be described as a voiced alveolar fricative. That means that it belongs to the same group as [z] and [l]: how, then, do these three sounds differ from each other? A lateral is characterized by its special type of opening formed at the sides of the tongue while the tip is in contact with the teeth ridge. In the pronunciation of

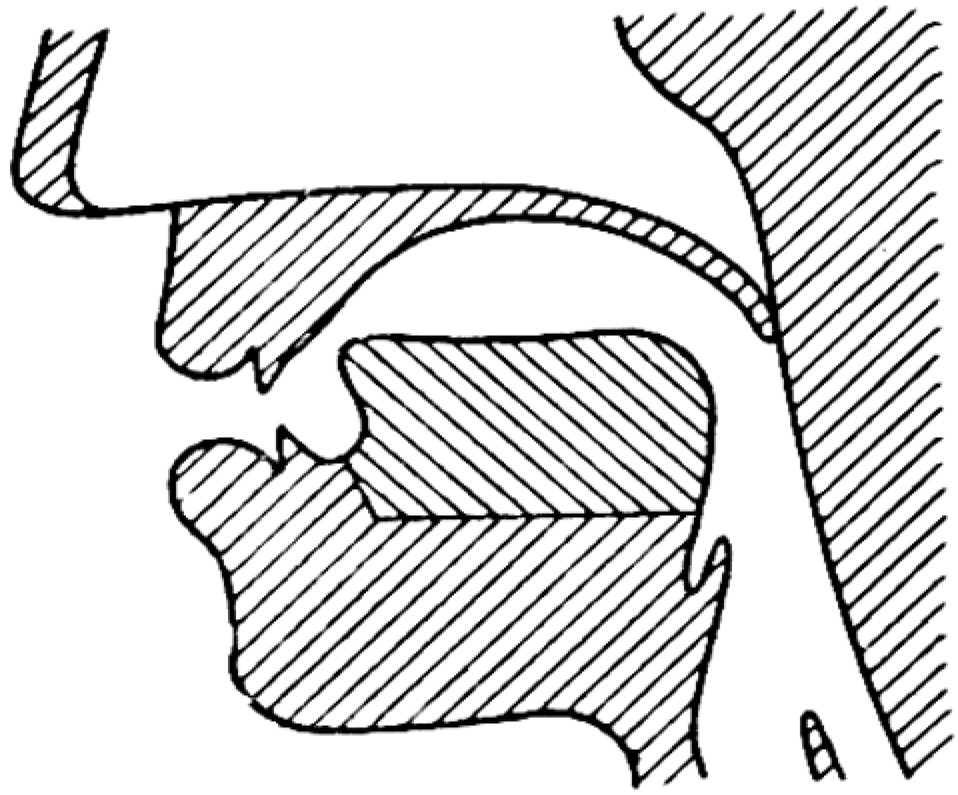

Fig. 41. Cross section of the mouth while saying [r]

[z] and [r] there is no opening at the sides, and the tongue is not in contact with the teeth ridge. Nevertheless, the tongue is close to the teeth ridge; for [z] it is particularly close (see § 254), for [r] somewhat less so, so that there is less friction. Sometimes, in fact, the frictional noise of [r] is very slight indeed. Another difference between the two is that for [z] it is the blade of the tongue that is used, but for [r] the tip only. In going from [z] to [r] one withdraws the tongue slightly and turns it upwards a little, so that the very tip becomes the point nearest to the teeth ridge. This will be clear to you if you compare Figs. 33 and 41.

§ 310. You may also find it useful to look at Fig. 34, showing the tongue position for [ʃ] and [ʒ]. You will see that the tip of the tongue is in about the same place for [ʒ] as for [r], but in saying the former the body of the tongue is bunched up, while for [r] it forms a slight hollow.

§ 311. There is also a certain similarity between [r] and [d] (compare Figs. 29 and 41). They are both voiced alveolar sounds formed with the tongue-tip in almost the same place, though for [d] it is often slightly more forward. The main difference is that in saying [d] the tongue forms a complete closure, while for [r] the air is allowed to escape between the tip of the tongue and the teeth ridge. If you put your tongue in the position for [d] and then loosen the closure and withdraw the tongue slightly, it will be in the right position for [r].

§ 312. The consonant [r] is often classed as a "rolled" consonant, but that is not a true description of the *r* sound usually heard in "R.P." A rolled *r* is one that is made by a kind of vibration of the tongue-tip. This vibration takes the form of a series of rapid taps against the teeth ridge. First the tongue forms a closure similar to that for [d], but much less firm; and the tongue is kept elastic, not rigid. The pressure of the air from behind will then force the tongue away from the teeth ridge, but by its natural elasticity it will swing back, whereupon it will again be forced away and will swing back, and so on.

§ 313. From the above description you may have recognized your own African *r*-sound; many African languages have a rolled *r*. It is not difficult, however, if one can say a rolled *r*, to learn the fricative variety. While saying a rolled *r*, withdraw the tongue slightly, and the vibrations will cease, because the tongue can no longer reach the teeth ridge to form a closure. The result is a fricative *r*.

§ 314. A special type of rolled *r*, consisting of only one tap, is used by some English people in cases where an *r* comes between two vowels, as in *very* and *hearing*. It is known as a "one-tap" or "flapped" *r*. The difference between this and the fricative *r* is that, while for the fricative *r* the tongue does not touch the roof of the mouth, for the flapped *r* the tongue actually reaches and touches the roof of the mouth, though it comes away again immediately. But so the tongue does for a *d*: what, then, is the difference between a flapped *r* and a *d*? A flapped *r* and a *d* are in fact closely related sounds, but the contact between the tongue and the roof of the mouth is normally much quicker and much weaker for a flapped *r* than for a *d*. If, however, the articulation of *d* is weakened—in other words, if we pronounce a *d* quickly and carelessly—it may come to sound almost like an *r*. Thus, in slovenly speech *heading* [hediŋ] will sometimes sound almost like *herring* [heriŋ], and *caddie* like *carry*.

§ 315. Since not all speakers of "R.P." use the flapped *r*, an African need not consciously try to use it in his speech. The fricative *r* described in § 309 is acceptable in all positions.

§ 316. The sound [r] is fairly consistently spelt *r* or *rr*, as in *very* [veri] and *worry* [wʌri]. It is important to notice, however, that in a number of cases a written *r* is not pronounced. We have already seen (§§ 189, 197 and 205) that in the spelling of the diphthongs [iə], [ɛə] and [uə] an *r* (or *re*) is silent if it comes at the end (as in *near*, *air* and *sure*) or before a consonant (as in *nearly*, *airport* and *surety*). But if a vowel follows, either in the same word or in a following but closely linked word, the *r* (or *re*) is sounded. Thus, there is an [r] in *hearing*, *fairy* and *boorish*, and in *I can't hear it*, *they stare us in the face* and *we must insure it*.

§ 317. The rule given for those three diphthongs is of wider application. It is a general rule in English that an *r* is never sounded after a vowel at the end of a word if a pause follows, nor in the middle of a word before a consonant. *An r is only sounded before a vowel*, and only if that vowel follows without a pause. Obviously, we must pronounce the *r* (or *rr*) in *herring* [heriŋ], *apparent* [ə'pærənt], *lorry* [lɔri] and *current* [kʌrənt]. Obviously, too, where *r* (or *rr*) comes to stand in the middle of a word through the addition of an ending, as in *stirring* [stəːriŋ], *occurring* [ə'kə:riŋ], *barring* [bɑ:riŋ] and *starry* [stɑ:ri], it must be sounded. But we also often sound an otherwise silent *r* at the end of a word, if the next word begins with a vowel and follows without a pause. Thus, the word *far* when pronounced by itself is of course [fɑ:], but in the phrase *far away* it is [fɑ:r ə'wei]. One says *pour* [pɔ:], but *pour it away* [pɔ:r it ə'wei]. It is *Westminster* [westminstə], but very often *Westminster Abbey* [westminstər æbi].

§ 318. This *r* which appears at the end of a word if the next one begins with a vowel is known as *the linking r*. It is a very common feature in English. Its purpose may be said to be that of avoiding a clash between two vowels; when otherwise a vowel would have to follow closely upon another, this linking *r* often appears. Nevertheless, a linking *r* should of course only be used in those cases where there is an *r* in the spelling, the kind of cases that we have given examples of above. English people have a tendency, however, to insert a linking *r* even in cases where there is no *r* in the spelling, as in *the idea of it* pronounced [ði ai'diər ɔv it]. This *r* without any equivalent in spelling is known as *the intrusive r*. Many people consider it incorrect, so it is better, on the whole, to avoid it.

§ 319. Practise saying the following words and phrases, taking great care to pronounce all the *r*'s that should be there, and none that should not.

February [februəri]
secretary [sekritəri]
library [laibrəri]
temporary [tempərəri]

here and there
better and better
there's nothing for it
for ever

the fear of that
the idea of that

he bore it patiently
we'll saw it off

LABIAL FRICATIVE [w]

§ 320. This is the initial sound in *we* and *wash*. It is formed in two places at once: the lips are rounded almost as for [uː], and the back of the tongue is raised towards the soft palate, again in a manner reminiscent of [uː]. The vocal cords vibrate. Because of its double articulation *w* is often termed a *labio-velar* fricative.

§ 321. The sound is also commonly described as a "semi-vowel", a name which it shares with [j]. The reason for this name is that [w] and [j] are in some ways rather like the vowels [uː] and [iː], with which they share certain characteristics. They are, in a sense, half vowels and half consonants.

§ 322. We have defined consonants (§§ 54–56) as sounds which are produced by an obstruction of the air passage, either complete, so that no air can pass, or partial, so that the air can escape, but with a frictional noise. Now if, while saying [uː], one raises the back of one's tongue still further, one can begin to hear a frictional noise. Similarly, if one raises the front part of one's tongue still further from the position for [iː], one reaches a point where there is audible friction. In other words, the two sounds have passed from vowels into consonants, into the consonants that we use, for example, in *woo* [wuː] and *ye* [jiː].

§ 323. On the other hand, it has been found that in many cases one does not, in saying [w] or [j], raise one's tongue higher than for the corresponding vowels. And yet there is clearly a difference between, for example, [uːiː], pronounced as two syllables, and the word *we* [wiː], pronounced as one; or between [iːɔːn], pronounced as two syllables, and the word *yawn* [jɔːn], pronounced as one. Whether or not [w] and [j] differ in their articulation from [uː] and [iː], they are unlike vowels in that one does not dwell on them; the tongue immediately glides to the position for some other vowel. In other words, these sounds *behave* like consonants. It is this double nature of [w] and [j] that has earned them the name of semi-vowels.

§ 324. The English *w* presents few difficulties to Africans, many of whom have a similar sound in their own languages. Moreover, to learn to say [w] is a simple matter: start with the vowel [uː] and add some other vowel, for instance [iː]. First say the two vowels separately, and then link them together as [uːiː], giving [iː] more emphasis than [uː]. Gradually increase the speed, giving more and more emphasis to [iː] and less and less to [uː], and the result will be [wiː], the word *we*.

§ 325. Though *w* is normally a voiced sound, some English people use a voiceless variety in words like *what*, *which* and *when*, where the spelling has *wh*. The phonetic symbol for a voiceless *w* is [ʍ]. Other people, instead of saying [ʍɔt] and [ʍitʃ], insert an *h* before the voiced *w* and say [hwɔt], etc., but the difference in sound between [ʍ] and [hw] is very slight and is often hard to hear.

§ 326. African students need not attempt to say either [ʍ] or [hw]. Most "R.P." speakers use an ordinary [w] in words like *what*, *which* and *when*, and thus make no distinction in their speech between *which* and *witch*, and between *while* and *wile*, and *what* and *watt*, and so on. Moreover, many Africans, when they attempt to say [hw], are apt to make the [h] element much too marked (see § 337) or even to say [kw], which sounds quite wrong.

Note: Though the majority of "R.P." speakers make no distinction between *w* and *wh*, in Scotland, Ireland and America, and other parts of the English-speaking world, the distinction is still preserved and *when* is pronounced as [hwen], etc.

§ 327. The sound [w] is most often spelt *w*. In the combinations *gu* and *qu*, the *u* is sometimes pronounced as [w], as in *anguish*, *language*, *conquest* and *squander*, and sometimes it is silent, as in *guard*, *guest*, *conquer* and *liquor*. The letter *u* also represents [w] in *persuade* [pəˈsweid] and *suave* [sweiv].

§ 328. A *w* in writing is silent before *r*, as in *write*, *wring* and *wrist*, and sometimes after *s*, as in *answer*, *sword* and *boatswain* [bousn]. It is also usually silent in the endings *-wich* and *-wick* in place-names, as in *Harwich* [hæridʒ] (see § 273) and *Berwick* [berik]. An exception is *Ipswich* [ipswitʃ]. The combination *wh* is nearly always pronounced [hw], [ʍ] or [w] (see §§ 325–326). Important exceptions are *who*, *whom*, *whose*, *whole*, *whoop* and *whore*, where *wh* stands for [h].

Palatal Fricative [j]

§ 329. Examples are the initial sounds of *yard* and *you*. The formation of this sound has been described in §§ 322–323. The front of the tongue is raised to almost the same position as for [iː], and the lips are spread. The sound is a so-called "semi-vowel".

§ 330. Like [w] (see § 325), this sound is normally voiced, but in some circumstances we have either a voiceless variant (phonetic symbol [ç]) or one preceded by an *h*. This occurs in words with the spelling *hu*, as in *human*, which may be pronounced either as [hjuːmən] or as [çuːmən], and *huge*, which may be [hjuːdʒ] or [çuːdʒ]. As with [ʍ] and [hw], the difference in sound between the two pronunciations is slight and is often hard to hear; it does not matter which one you use. But, unlike the case of [ʍ] and [hw], you should always use one of these pronunciations and not just [j]. The simplest way is to insert an *h* and say [hjuːmən] and [hjuːdʒ]. Other words with this combination of sounds are *humid*, *humour*, *hue* and *Hume*.

§ 331. At the beginning of a word [j] is most often written *y*, as in *yard*, *yew* and *yoke*, and in the middle of a word it is most often *i*, as in *odious*, *tedious*, *behaviour*, *companion* and *view*, but sometimes *e*, as in *hideous*. In a great many cases, however, where the sound occurs before [uː], [u] or [uə], it has no separate representation in spelling. Thus, the *u* in *tune* stands for [juː], and so does the spelling *ue* in *argue*. In *regular* the *u* stands for [ju], and in *pure* and *during* the spelling *ur*(*e*) represents [juə]. Other spellings of this kind are *eu*, as in *deuce*, *feud* and *Europe* [juərəp]; and *ew*(*e*), as in *new*, *dew* and *ewe*.

§ 332. In certain cases the spellings *u*, *ue*, *eu*, *ew*, etc., stand for the vowel only, without a [j]. These cases fall into four groups:

1. After [tʃ], as in *chew* and *eschew*.
2. After [dʒ], as in *jewel*, *juice*, *Jew* and *June*.
3. After [r], as in *rude*, *rule*, *rural*, *crude*, *fruit*, *grew* and *true*.
4. After an [l] preceded by a consonant, as in *blue*, *clue*, *flew*, *plural* and *sluice*.

§ 333. In a few cases there is vacillation, and both forms, with and without [j], are acceptable. This vacillation is particularly noticeable after an [l] without a preceding consonant, as in *luminous*, *revolution* and *absolute*. There is never any [j] in *Lucy*. There is also vacillation after [s], as in *suit*, *suicide* and *superior*, but there is never any [j] in *Susan*. After [θ] there is vacillation in the one word *enthusiasm* and its derivatives, while elsewhere the [j] is pronounced, as in *Matthew* and *Methuen*.

GLOTTAL FRICATIVE [h]

§ 334. This is the initial sound in *hen* and *horse*. Its method of production has been described in § 23. The glottis is open, and there is no obstruction anywhere in the air passage. The passage through the nose is closed. The sound of the breath as it passes through the open glottis and mouth is that of [h].

§ 335. In saying [h] in connected speech one always holds one's mouth in readiness for the particular vowel that is to follow. For instance, during the [h] in *he* [hi:] all the speech organs except the glottis are in the position for [i:], and during the [h] in *who* [hu:] all the speech organs except the glottis are in the position for [u:]. The *h* in *he* may be said to be a voiceless [i:], and that in *who* a voiceless [u:]. The two sounds are consequently very different, as you can easily verify by saying them in isolation. Begin as if you were going to say [hi:], but stop short before the vowel; and then do the same with [hu:]. One sounds like a whispered [i:], and the other like a whispered [u:].

§ 336. The difference between the various *h* sounds (and there are as many of them as there are vowels in English) is rather similar to that between the two types of *l* (see § 304). The various *h* sounds do not serve to distinguish words from each other; their use varies mechanically according to the neighbouring sounds. They all count as *h*. To most learners they present no difficulty, and there is no need to think consciously about producing different *h* sounds in different contexts.

§ 337. Some Africans, when they attempt to say an *h*, do not allow the breath to pass freely through the mouth. They form an obstruction at the back of the mouth by raising the back of the tongue towards the soft palate, almost as if they were going to say [k], but without forming a complete closure. The result is a sound which is found, for example, in the Scottish word *loch*, but not in "R.P.". It is a voiceless velar fricative with the phonetic symbol [x]. Be very careful not to use this sound instead of [h]; it sounds much too harsh and rasping. Remember that for [h] there must be no obstruction in the mouth. You may learn the correct [h] by saying the vowel that is to follow without any voice; just whisper it, and the result will be [h]. For instance, if you whisper an [iː] and then without any pause produce a normal [iː], you will in fact say [hiː].

§ 338. The sound [h] is usually spelt *h*, but an *h* in spelling is not invariably pronounced [h]. In the first place, the letter *h* is used in certain combinations to represent other sounds, as in *ch* (see §§ 240 and 272), *gh* (see §§ 241 and 246), *ph* (see § 246), *sh* (see § 270) and *th* (see §§ 233 and 251). Secondly, *h* is silent in a number of cases. It is silent in the three words *heir*, *hour* and *honour* and their derivatives (*heiress*, *hourly*, *honourable*, *honest*, etc.) and usually after the prefix *ex*, as in *exhaust*, *exhibit*, *exhort* and their derivatives. In *who*, *whom*, *whose*, *whole*, *whoop* and *whore*, the sound [h] is represented by the spelling *wh*.

§ 339. A number of words in English which have an *h* sound when they are strongly stressed, tend to lose this sound in weakly stressed positions. Thus, the phrase *give him the coat* will often be pronounced as [giv im ðə kout], because the main stresses fall on *give* and *coat*. Similarly, *give her the coat* will often be pronounced as [giv əː ðə kout]. But if we want to emphasize who is to have the coat and say *give him and not her the coat* with stress on *him* and *her*, these two words will have their full pronunciation with [h]. Other words that behave in the same way are *he*, *his*, *have* and *who*. They will be dealt with further in Chapter IX.

§ 340. Altogether, stress has an influence on the use or omission of [h], which tends to drop out before a weakly stressed vowel. Thus, an *h* in spelling is usually silent between a strongly stressed and a weakly stressed vowel, as in *annihilate* [ə'naiileit], *vehement* [viːimənt], and *vehicle* [viːikl], but not if the strongly stressed vowel comes after the *h*, as in *vehicular* [vi'hikjulə]. In other cases the [h] is not omitted but merely weakened. While *history* is always pronounced with a full [h] because there is stress on the first syllable, in *historical*, where the *h* comes before a weakly stressed vowel, the sound is generally weaker. Although the [h] is seldom completely omitted in *historical*, some people because of its weakness will write *an historical novel*, as if the sound were not there at all. Similarly, one may find *an hotel*, *an hypothesis*, and so on.

PART III

SOUNDS IN CONNECTED SPEECH

Chapter VIII

INFLUENCE OF ADJACENT SOUNDS

§ 341. We have now examined all the sounds of English one by one. But speech sounds seldom occur in isolation; they are nearly always strung together to form words and sequences of words. Now in any combination of sounds there is a tendency for each sound to be influenced by its neighbours. Sometimes this influence will be so slight as to be hardly noticeable; at other times it will be very strongly marked. From time to time in the chapters on individual sounds we have had occasion to mention some of the ways in which adjacent sounds affect each other. In this chapter we shall study this kind of influence more thoroughly.

§ 342. Let us begin by enumerating the most important of the influences that we have already noticed. We found in §§ 80–84 that the length of a vowel is affected by its surroundings, and in §§ 280–282 and 306 we found that the length of certain consonants (which are they?) is similarly affected. We found in § 149 that the quality of vowel No. 12 will vary according to its position in a word or a sentence, and we found in §§ 302–304 that a similar thing happens to the consonant *l*. In §§ 335–336 we saw that there are as many different *h*'s as there are vowels in English, and which particular *h* is used in a given situation depends on the vowel that is to follow. We saw in §§ 207-208 that when the vowel [ə] follows a closing diphthong, the second element of that diphthong is weakened and may vanish, and in §§ 233-234 we saw that *t* and *d* are dropped in certain combinations of consonants, as in *Christmas* and *handsome*. In §§ 317-318 we saw that the sounding or omission of *r* is dependent on its surroundings.

§ 343. Among the different influences exerted by adjacent sounds we can detect two important tendencies. In the first place, there is a tendency for a sound to be made more like the surrounding sounds, as when the quality of *h* is adjusted (or "assimilated") to the following vowel. Secondly, there is a tendency for a sound to be omitted altogether in certain circumstances, as when *t* is omitted (or "elided") in *Christmas*. The two processes are known as *assimilation* and *elision* respectively.

§ 344. The underlying cause of both assimilation and elision is an unconscious striving for economy of effort. It requires less effort before [i:] to say an [i:]-coloured *h* than an [u:]-coloured one, and it is easier to say [krisməs] than [kristməs]. In both cases there is a saving of effort. In other cases of influence from adjacent sounds there may be no saving of muscular effort, and there may even be an increase of such effort, and yet the pronunciation is made easier, as when an *r* is inserted between [fɑ:] and [ə'wei] to avoid an awkward clash of vowels. We shall see more examples presently of this striving for ease and economy of effort.

§ 345. It should be realized that the striving for ease and economy of effort is a universal one. It is found in all languages, African as well as European; but it manifests itself differently in different languages. Combinations of sounds which to the speakers of one language seem awkward and in need of simplification may give no trouble at all to the speakers of another language, who may have quite different ideas of what is awkward or easy. It is very important to realize that each language has its own set of rules for assimilation and elision, and so on. Just as in speaking another language one should avoid the sounds of one's own unless they happen to coincide with those of the new language, so one should also be careful not to transfer to the other language the habits of assimilation and elision that one is used to from one's own language. African students of English sometimes make this mistake.

§ 346. As we saw in §§ 245 and 255, some Africans when speaking English are apt to voice their *f*'s and *s*'s in contexts where those sounds would be voiced in the speakers' own languages, and so one may hear *if you come across it* pronounced [iv ju kʌm ə'krɔz it] instead of the correct form [if ju kʌm ə'krɔs it]. Most often the speaker will not himself be aware that he uses [v] for [f] and [z] for [s]; nor will he usually be aware that he sometimes voices *f* and *s* in his own language under the influence of neighbouring sounds. This substitution of [v] for [f] and [z] for [s] in the English of many Africans is a purely mechanical one, like the replacing, in correct English, of one kind of *h* by another when the following sound requires it (see § 336). It is a form of assimilation: when the sounds surrounding *f* and *s* are voiced, it means a saving of effort if the vocal cords are left buzzing for those two sounds as well. But in this case there should be no assimilation in English; it makes your speech very slovenly, so be careful to avoid this mistake.

§ 347. African speakers of English sometimes omit sounds which are not omitted in correct English. It is a feature of English as compared with many African languages that it abounds in combinations of two or more consonants. The word *strength* [streŋθ], for example, contains five consonants and one vowel all in the same syllable. Many of the English consonant groups give difficulty to Africans, who tend, half unconsciously, to simplify them by leaving out one of the consonants. Thus, instead of [ðæts wɔt ai miːn] (*that's what I mean*) many Africans will say [ðæs wɔt ai miːn] or even [ðæz wɔt ai miːn] (making the mistake mentioned in § 346). Similarly, instead of [riːd ðə buk] (*read the book*) many Africans will say [riː ðə buk], and instead of [ʃʌt ðə dɔː] (*shut the door*) they will say [ʃʌ ðə dɔː]. In these cases there is no elision in English, so Africans should be careful to avoid it. On the other hand, in correct English the pronunciation of the last two phrases is simplified by assimilation (see § 363).

§ 348. In most African languages a vowel occurring in the neighbourhood of a nasal consonant is nasalized; in other words, it is assimilated to the consonant. This assimilation does not occur in correct English. A method of learning to avoid it was described in § 279.

§ 349. Many African languages have a system of *vowel harmony* with rules for what vowels may occur together in consecutive syllables. In some languages vowels which are near to each other in their degrees of opening may not be used in consecutive syllables. Thus a close and a half-close vowel cannot occur together; nor can a half-close and a half-open one, or a half-open and an open one. If you look at Fig. 11, you will see that the forbidden degrees are those consisting of only one step; but combinations of cardinals 1 and 3, and of 2 and 4, are possible.

§ 350. Africans in whose mother tongue there is such a system of vowel harmony have certain difficulties to overcome in their English. In English we frequently get [iː] and [i] in consecutive syllables, as in the phrase *leave it*.

Africans are inclined to mispronounce this phrase and say either [liːv iːt] or [liv it]. They have the same trouble with words like *seeing* and *reading*, and with *doing* and *do it*, etc. Patient practice is needed to overcome this difficulty. First the words or syllables should be said in isolation, making sure that the vowels are correct. Then the syllables should be put together, at first with a pause between them, but gradually this pause should be shortened, until in the end the two syllables combine.

§ 351. Another consequence of the system of vowel harmony when applied to English is that Africans have difficulty with diphthong No. 19 [ɛə]. In the first place, Africans in whose language there is no equivalent of vowel No. 12 [ə] will often substitute their own *a* sound. But *ɛ* and *a* do not go together, since they are separated by only one step. The result is that many Africans say [ea] instead and let this combination do duty for both the English diphthongs [iə] and [ɛə]. A suggestion for how to learn to distinguish [iə] and [ɛə] was made in § 193.

§ 352. After these incorrect forms and sounds, let us now look at some of the assimilations and elisions that are made in correct English, and which Africans are consequently recommended to adopt.

EXAMPLES OF ASSIMILATION

§ 353. In a few words and phrases the vocal cords are affected by assimilation. The word spelt *gooseberry*, which is of course a compound of *goose* [guːs] and *berry* [beri], is pronounced [guzbəri]. You will notice that the vowel of the first part has been shortened, and the [e] of *berry* has been weakened to [ə] (see § 146); at the same time the [s] of *goose* has become voiced under the influence of the [b] of *berry*. In the word *raspberry* [rɑːzbəri] we have first of all lost the [p] by elision and then the [s] has become voiced by assimilation to [b].

§ 354. Unvoicing of a consonant under the influence of a following sound is heard in *newspaper* [njuːspeipə], a compound of *news* [njuːz] and *paper* [peipə], and in *fivepence* [faifpəns] from *five* [faiv] and *pence* [pens]. Notice the weakening of the vowel in *pence* from [e] to [ə]. The phrase *have to* is often pronounced [hæf tu] with unvoicing of [v] under the influence of [t]. The word *used* in the sense of "accustomed" is nearly always pronounced [juːst] with [st] instead of [zd] under the influence of the [t] of the preposition *to*, which usually accompanies the word. But in the sense of "employed" the word is always pronounced [juːzd] even when *to* follows, as in *the knife is used to cut the meat with.*

§ 355. In the pronunciation of the inflexional endings *-s* and *-ed* we have a regular system of voicing and unvoicing according to the preceding sound. We say *dogs* [dɔgz] but *caps* [kæps], and *dogged* [dɔgd] but *capped* [kæpt]. This will be further explained in §§ 389–394.

§ 356. In a large number of cases the movements of the tongue are affected by assimilation. There is a general tendency in English for the following changes to happen:

1. from [sj] to [ʃ],
2. from [zj] to [ʒ],
3. from [tj] to [tʃ],
4. from [dj] to [dʒ].

If you study the diagrams of the individual sounds involved, you will see that each change means a saving of effort, since the tongue has fewer movements to make. But these changes do not happen invariably, whenever two of the sounds in the left-hand column come together. Let us look at some examples.

§ 357. The words *ocean* [ouʃən] and *social* [souʃəl] are good examples of change No. 1. In each case the pronunciation that one would expect from the spelling, [ọusjən] and [sousjəl], has given way to one showing assimilation. Other examples are *ancient* [einʃənt], *conscience* [kɔnʃəns], *capricious* [kə'priʃəs] and *pressure* [preʃə]. In the last example the [j] sound implicit in the spelling *-ure* (see § 331) has combined with [s] to make [ʃ], and at the same time the vowel of the ending has become weakened to [ə] (see § 146).

§ 358. In some cases there is vacillation. One may hear [isju:] and [iʃu:] (*issue*) and [tisju:] and [tiʃu:] (*tissue*). In stressed syllables this assimilation is not normally made, and so one pronounces *assume* and *consume* with [sj]. There are two important exceptions to this general rule: in *sure* [ʃuə] and *sugar* [ʃugə] the change from [sj] to [ʃ] has happened in spite of the fact that the syllable concerned is stressed.

§ 359. The change from [sj] to [ʃ] may happen even where the two sounds belong to different words, as in the phrase *bless you*, which is sometimes in everyday speech pronounced [bleʃu], though usually the speaker himself is unaware of this. This assimilation is never made in more formal speech.

§ 360. Examples of change No. 2, from [zj] to [ʒ], are *vision* [viʒən] and *measure* [meʒə]. In the latter word, as in *pressure* (see § 357), the [j] sound that has combined with a preceding consonant, in this case [z], to form a new sound, in this case [ʒ], is implicit in the spelling *-ure*. A similar thing has happened in *azure* [æʒə], and in *casual* [kæʒuəl] and *usual* [ju:ʒuəl]. Where the syllable is stressed there is no assimilation, and so one says [pri'zju:m] (*presume*) and [rɪ'zju:m] (*resume*).

§ 361. Examples of change No. 3, from [tj] to [tʃ], are *nature* [neitʃə] and *furniture* [fə:nitʃə]. Here, again, the [j] element is implicit in the spelling *-ure*. The word *literature* is sometimes pronounced [litrətjuə] instead of the more common [litrətʃə]. Where there is stress on the syllable, as in *mature* [mə'tjuə], there is no assimilation. In everyday speech a phrase like *don't you* sometimes becomes [dountʃu], but it is better to avoid this pronunciation.

§ 362. Examples of change No. 4, from [dj] to [dʒ], are *soldier* [souldʒə] and *verdure* [və:dʒə]. Sometimes there is vacillation: one may hear [grændjə] and [grændʒə] (*grandeur*) and [i'mi:djət] and [i'mi:dʒət] (*immediate*). In educated English it is always [indjən] (*Indian*). Where there is stress on the syllable, as in *endure* [in'djuə], there is no assimilation. In everyday speech a phrase like *did you* may become [didʒu], but it is better to avoid this pronunciation. Be careful to distinguish between *dew* (or *due*) [dju:] and *Jew* [dʒu:].

§ 363. In § 229 the plosives *t* and *d* were described as alveolar, but in certain cases they become dental under the influence of a following sound. That is, the closure is formed against the teeth instead of the teeth ridge. For instance, we have a dental *t* in the word *eighth* [eitθ]. Instead of having to glide from the teeth ridge to the teeth in order to move from [t] to [θ], the tongue remains in one place for both sounds. All it has to do is to release the closure for [t] and form a narrow opening instead, and the result is [θ]. Another example of a dental *t* is seen in the phrase *shut the door*. Similarly, we have dental *d*'s in *width* [widθ] and in *read the book*. Africans very often leave out the first consonant in [tθ], [dð], etc. (see § 347), instead of simplifying the group in the manner just described.

§ 364. Under similar circumstances the normally alveolar nasal *n* becomes dental. For instance, we have a dental *n* in the word *month* [mʌnθ] and in the phrase *in the morning*.

§ 365. In quick and careless speech we may get [m] instead of [n] before or after [p] or [b]. Thus, one may hear *St. Paul's* pronounced as [sm'pɔ:lz], and *ribbon* may become [ribm]. Similarly, we may get [ŋ] for [n] near [k] or [g]. Thus, *bacon* may become [beikŋ], and the phrase *he can go* may become [hi: kŋ gou]. All these pronunciations are somewhat slipshod, and it is better to avoid them.

EXAMPLES OF ELISION

§ 366. We saw in § 233 that *t* is elided between *s* and *l*, as in *castle*, between *s* and *m*, as in *Christmas*, and between *s* and *n*, as in *fasten*.

§ 367. In combinations of *n* and two other consonants the middle one tends to drop out, particularly if it is a *d*. The *d* is always silent in *handsome* and *Windsor*, and the word *grandmother* is often pronounced without the *d*, and so is *kindness* [kain(d)nis]. In *handkerchief*, not only is the *d* always silent, but under the influence of the *k* the [n] has been changed to [ŋ]; the whole word is pronounced [hæŋkətʃif]. Where the combination [ndz] is due to the addition of the ending *-s* to a word (verb or noun) ending in *nd*, the *d* is very often elided. Thus *lends* in many people's pronunciation sounds like *lens* [lenz], and *winds* like *wins* [winz]. Other examples are: *hands*, *bonds*, *kinds* and *sounds*. Further, the combinations [ntʃ] and [ndʒ] tend to become [nʃ] and [nʒ]. People will sometimes use the shortened pronunciations without being aware of it themselves. Examples are: *clinch*, *bench*, *branch*, *lunch*; and *cringe*, *revenge*, *strange*, *plunge*.

§ 368. There is a similar tendency to reduce [ldz] to

[lz]. In everyday speech the difference between *fields* and *feels* and between *builds* and *bills* tends to become obliterated. Similarly the combinations [ltʃ] and [ldʒ] tend to become [lʃ] and [lʒ]. Examples are: *filch, belch; bilge, indulge.*

§ 369. Between [ŋ] and another consonant a [k] or a [g] tends to drop out. Thus *distinct* may be either [dis'tiŋkt] or [dis'tiŋt], and *anxious* may be [æŋkʃəs] or [æŋʃəs]. Other examples are: *defunct, punctual, sanctity, banked, linked; unction, sanction. Anxiety* is pronounced [æŋg'zaiiti] or [æŋ'zaiiti], but more often the latter.

§ 370. In the compounds *cupboard* [kʌbəd] and *blackguard* [blægaːd] a combination of two consonants has been reduced to a single sound; one of the consonants has been elided. In *raspberry*, as mentioned in § 353, the *p* has been elided. Other examples of elision in compounds are *boatswain* [bousn] and *gunwale* [gʌnl]. In the majority of compounds, however, if two consonants are placed next to each other, both are pronounced, as in *cockpit, bedside, schoolroom, housemaid, upstairs* and *indoors*. Nevertheless, some compounds should be specially noted. Where two plosives come together, though both are pronounced, their pronunciation is modified in a way which will be explained in the sections that follow.

SPECIAL KINDS OF PLOSION

§ 371. In a phrase like *stop playing* [stɔp pleiiŋ] we have two *p*'s one immediately after the other. Where that happens, the first *p* is not exploded; a closure is formed at the beginning of the first *p*, which is held until the end of the second *p*. *Delayed plosion* this may be called; but one may also say that we really pronounce only one [p], though the closure is held for twice the normal length of time. In the same way, in the phrase *that time* [ðæt taim] we have two *t*'s together, but what in fact we say is a single [t] of twice the normal length. In *big gun* [big gʌn] the two *g*'s in reality form one [g] twice as long as usual. Exactly the same thing happens in compounds. In *lamp-post* the [p] is twice the normal length, and so are the [b] in *club-bore* and the [k] in *book-keeper*.

> *Note*: In our phonetic transcription of a phrase like *stop playing* or a compound like *lamp-post* we generally put [p] twice rather than [pː] once, but that is merely a matter of convention, and it would be equally correct to write [pː]. It is more practical to write [pp] provided it is fully understood that this transcription means a single *p* twice as long as a normal one. In the same way we prefer [bb], [tt], etc., though it would be perfectly correct to write [bː] and [tː].

§ 372. It is important to realize that this phenomenon, the use of one double-length plosive instead of two ordinary ones, occurs only where two identical plosives belonging to different words are placed next to each other in a phrase or a compound. It is never found in a simple word. You must not be misled by the conventional spelling of words like *stopping*, *letting* and *begging* into thinking that they have double plosives.

§ 373. Nasals, laterals and other fricatives may be doubled in the same way as plosives, that is, in phrases and compounds and also sometimes in derivative words. Thus, in *maiden name*, in *keenness* and in *unnecessary* the *n* is twice the normal length, and the same is true of the *l* in *still life* and in *soulless*. Examples of other double-length fricatives are *bass-singer*, *rough file* and *Smith thinks so*. But one does not, of course, pronounce a double *n* in *cunning*, nor a double *l* in *tiller* or a double *s* in *lesson*. In simple words certain consonants may be lengthened under the influence of neighbouring sounds, but that is a different story altogether (see § 387).

§ 374. What happens when two plosives not of the same kind occur side by side? If the two plosives are formed in the same place in the mouth and differ only in that one is voiced and the other is not, as in *upbringing*, *that door* and *big cat*, we have delayed plosion as explained in § 371. The division between the two consonants is marked merely by the turning on or off of the voice. Where the two plosives differ more, however, as in *act*, *obtain*, *make tea* and *stop talking*, another type of simplification takes place. Only the second plosive is fully exploded; the closure for the first plosive is held until the new one has been formed. Thus, in *act* the closure for [k] is not released until that for [t] has been formed; the explosion then takes place inside the mouth, where it is quite inaudible. In *obtain* the closure for [b] is held until that for [t] has been formed; [b] is then released, but there is hardly any explosion, since in the meantime the air stream has been cut off at the teeth ridge. We call this phenomenon *incomplete plosion*.

§ 375. Since nasals are closely related to plosives, the rules just given apply also to combinations either of two nasals or of one plosive and one nasal. In the word *amnesty* the lips remain closed until a new closure has been formed at the teeth ridge. In *stop me* the [p] is not separately exploded; the lips remain closed from the beginning of the [p] till the end of the [m]. In the phrase *in person* the tongue does not leave the teeth ridge until the lips have come together to form a [p], and in the word *acknowledge* [ək'nɔlidʒ] the closure for [k] at the soft palate is not released until a new one has been formed for [n] at the teeth ridge.

§ 376. Let us examine the word *acknowledge* for a moment. Since the closure for [k] is held until a new one has been formed elsewhere in the mouth, the [k] obviously cannot be exploded in the usual way. Instead, the air imprisoned in the mouth escapes through the nose as soon as the soft palate is lowered for the [n]. One can hear and feel this when one says the word. Say it several times until you can quite clearly feel the air escaping through the nose. We call this type of plosion *nasal plosion*. Here are some more examples: *acme*, *oatmeal*, *Sidney*, *sudden*, *eaten* and *mutton*.

§ 377. In some of the words quoted, *sudden* [sʌdn] and *eaten* [i:tn] and *mutton* [mʌtn], the *n* is syllabic. There is no vowel between the [d] or [t] and the [n]; the tongue does not leave the teeth ridge from the beginning of the [d] or [t] until the end of the [n]. The same thing happens in a great many other words. Wherever one of the spellings *en*, *on* and *an* is found in an unstressed syllable, the vowel tends to disappear so that the *n* becomes syllabic, and when a syllabic *n* comes after a plosive, the plosion must of necessity be nasal.

§ 378. A syllabic *n* may occur not only after *d* or *t*, but after any consonant. We have seen examples in § 289 of the use of a syllabic *n* after a fricative, as in *nation* [neiʃn] and *reason* [ri:zn]. Syllabic *n*'s may also occur after other plosives, as in *happen* [hæpn], *open* [oupn], *bacon* [beikn] and *darken* [dɑ:kn]. In most such cases it is equally permissible to insert a faint [ə] before the [n] and say, for instance, [hæpən]; and in slow speech that is the more common pronunciation. But after *d* or *t* the [ə] is more often left out, since this means a saving of effort; the tongue can then stay in the same place for two consecutive sounds.

§ 379. The general rule for everyday speech is that where *en*, *on* or *an* occurs after *d* or *t* the *n* is syllabic unless the *d* or *t* is preceded by another consonant. Thus most people will naturally omit the vowel in the final syllables of *hidden*, *warden*, *garden*, *student*, *Gordon; rotten*, *sweeten*, *button* and *Grattan*. But they will always or most often insert vowel No. 12 in *London* [lʌndən], *Maldon*, *dependant*, *correspondence; wanton*, *sentence*, *Lipton* and *Acton*. The slower one is speaking, the more inclined one will be to insert an [ə] even in words from the first list.

§ 380. Many Africans mispronounce words of this type. Not only do they fail to use a syllabic *n*, but the vowel they insert before the *n* is quite wrong. For instance, many Africans will pronounce *student* as [stju:dent] instead of [stju:dnt], *garden* as [gɑ:din] (or something very similar: see § 93) instead of [gɑ:dn] and *button* as [bʌtɔn] or [bɔtɔn] instead of [bʌtn]. As you have just heard in §§ 378–379, if occasionally English people feel the need to use a vowel in the second syllable of a word of this type, that vowel will be No. 12, that very weak and obscure vowel. It must never be [e] or [i] or [ɔ].

§ 381. The reason for the mistake that many Africans make in these words is partly that they are misled by the spelling; but there is also another reason. Although syllabic *n*'s are common enough in African languages, they do not usually follow immediately after a *d* or a *t*. Africans are not used to this sequence of sounds, and so they insert a vowel; and they insert a vowel even where there is none in the spelling. A great many Africans pronounce *didn't*, *hadn't*, *needn't*, *couldn't*, *wouldn't* and *shouldn't* with a vowel between the *d* and the *n*. For instance, they will say [didint] instead of [didnt] (*didn't*). The remedy is patient practice, bearing in mind that in passing from [d] to [n] the tongue should remain in contact with the teeth ridge all the time. If you say [didnt] correctly, you will feel how the tongue comes away from the teeth ridge for a brief moment to say [i], but after that it stays at the teeth ridge till the end of the word. To change [d] into [n] the soft palate is lowered, so that the air can escape through the nose, and to change [n] into [t] the soft palate is again raised and the voice turned off; but the tongue stays where it is until the [t] is finally exploded.

§ 382. Where a *d* or a *t* is immediately followed by a syllabic *l*, we have another kind of plosion, which is known as *lateral plosion.* When one pronounces a word like *middle* [midl], the tongue does not leave the teeth ridge at the end of the [d]. Since the tip of the tongue is required at the teeth ridge for the [l] as well, it stays where it is without moving. All that happens, in passing from [d] to [l], is that the sides of the tongue are drawn away from the back teeth of the upper jaw, leaving room for the air to escape. The plosion consequently takes place at the sides of the tongue; hence the name *lateral.* You should say the word *middle* many times over, at first quite slowly, until you are sure that you say it correctly without any movement of the tongue-tip between [d] and [l]. Then try to say *little* in the same way. Further examples of words with lateral plosion are: *cattle*, *kettle*, *bottle*, *title*, *total*; *candle*, *riddle*, *waddle*, *puddle*, *girdle*. Practise saying these words.

VOWEL LINKAGE

§ 383. In certain cases, as we have seen (§§ 317–318), a *linking r* is used in order to avoid a clash between two vowels which have been placed side by side by the joining of two words in a phrase.

§ 384. While in most cases the indefinite article is *a* [ə], before words beginning with a vowel it is *an* [ən]. Thus, one says *a helper* [ə helpə], but *an assistant* [ən ə'sistənt] The *n* which is added before a vowel plays the same part as a linking *r*; it serves to join two vowels.

§ 385. The definite article, too, has a different form before words beginning with a vowel. Before a consonant it is pronounced [ðə], but before a vowel it is [ði] (on the stressed form of the article see § 424). The spelling is *the* in either case. Thus, one says *the book* [ðə buk], but *the orange* [ði ɔrindʒ]. Many Africans do not observe this simple rule.

§ 386. The preposition *to* behaves in a manner similar to that of the definite article. It has one pronunciation before consonants and another before vowels. Before a consonant it is [tə], but before a vowel it is [tu] (on the stressed form see § 424). The written form is *to* in either case. Thus, one says *to France* [tə frɑːns], but *to England* [tu iŋglənd]; *to reply* [tə ri'plai], but *to answer* [tu ɑːnsə]. This rule too, is often violated by Africans.

LENGTH

§ 387. From time to time we have seen how the length of speech sounds is affected by their surroundings. Let us repeat what we have learnt. A vowel, especially a long one, is longer before a voiced consonant than before a voiceless one (see §§ 80–84), and certain consonants ([m], [n], [ŋ] and [l]) are longer after a short vowel than after a long one, particularly at the end of a word (see §§ 280–282 and 306).

§ 388. It is very important for you to remember these two rules, or your English will not sound right. We may add here that it is not only the four consonants mentioned that are longer after a short vowel, although the extra length is especially noticeable in their case. All voiced consonants are somewhat long at the end of a word after a short vowel. Since at the same time a vowel, even if it is short, is a little longer before a voiced consonant than before a voiceless one, there is a marked difference in the relative length of words like *bet* and *bed*, or *lift* and *lived*, or *etched* and *edged*. Which word in each pair is the longer?

INFLEXIONAL ENDINGS

§ 389. The pronunciation of the ending *-s*, whether it serves as the mark of the plural or the genitive or the third person singular present indicative, follows basically the same rule. *After a voiced sound it is voiced* (that is [z]), and *after a voiceless sound it is voiceless* (that is [s]). Voiced sounds comprise vowels as well as voiced consonants. Thus, *boys* (plural), *boy's* (genitive singular) and *boys'* (genitive plural) are all pronounced [boiz], and *girls*, *girl's* and *girls'* are [gə:lz]; but *parents*, *parent's* and *parents'* are pronounced [pɛərənts]. One says *he plays* [pleiz] and *he rides* [raidz], but *he walks* [wɔ:ks].

§ 390. Since one cannot, in one and the same syllable, pronounce [s] or [z] immediately after one of the four consonants [s], [z], [ʃ] and [ʒ], when a word ends in one of these four sounds the *-s* ending is invariably pronounced [iz]. Thus, in spite of the difference in spelling, *witch's* and *witches* are pronounced alike, both adding [iz] to the basic form. Further examples of plurals are: *losses* [lɔsiz], *roses* [rouziz], *ashes* [æʃiz] and *ledges* [ledʒiz]. Examples of verbs are: *chases* [tʃeisiz], *teases* [ti:ziz], *wishes* [wiʃiz], *fetches* [fetʃiz] and *cadges* [kædʒiz].

§ 391. For a detailed account of irregular plurals like *calves* and *loaves* you should refer to your grammar-book; their *s*'s are regularly pronounced [z]. The pronunciation of the plural *houses* is irregular in that it has two voiced *s*'s, [hauziz], although the singular is [haus]. Eight nouns end in *-th* [θ] in the singular and in *-ths* [ðz] in the plural; they are: *bath*, *path*, *mouth*, *oath*, *sheath*, *wreath*, *truth* and *youth*.

In the last four there is some vacillation, and plurals in [θs] are occasionally heard. All other nouns ending in *-th* [θ] in the singular, such as *heath* and *lath*, form regular plurals in *-ths* [θs].

§ 392. The pronunciation of the past tense and past participle ending *-ed* varies in the same way as the *s*-ending. *After a voiced sound it is voiced* (that is [d]), and *after a voiceless sound it is voiceless* (that is [t]). Thus one says *barred* [bɑːd], *played* [pleid], *robbed* [rɔbd] and *served* [səːvd], but *stopped* [stɔpt] and *passed* [pɑːst].

§ 393. Since it is impossible to pronounce a [t] or [d] immediately after another [t] or [d] in the same syllable, when a verb ends in one of these two sounds the *-ed* ending is invariably pronounced [id]. Thus one says *parted* [pɑːtid], *tasted* [teistid], *needed* [niːdid] and *mended* [mendid].

§ 394. Exceptions to the above rules are: (*a*) the form *used*, which is sometimes pronounced [juːst] (see § 354), and (*b*) a few past participle forms when they are felt to be adjectives rather than verbs. Thus we say *an aged* [eidʒid] *man*, but *the man has aged* [eidʒd]; we talk of *dogged* [dɔgid] *tenacity*, but we say that *misfortune dogged* [dɔgd] *his steps*; we say *she was beloved* [biˈlʌvd] *by all*, but *his beloved* [biˈlʌvid] *wife*. Further examples are: *blessed*, *crabbed*, *crooked*, *cursed*, *jagged*, *learned*, *ragged*, as well as pure adjectives like *naked* [neikid], *rugged* [rʌgid] and *wicked* [wikid]. In a small number of adverbs in *-ly* and a few derivatives in *-ness* the *-ed* ending is pronounced [id]: *advisedly* [ədˈvaizidli], *assuredly*, *avowedly*, *confessedly*, *confusedly*, *deservedly*, *designedly*, *fixedly*, *markedly*; *assuredness*, *fixedness*. In some of these cases usage wavers.

Chapter IX

STRESS

§ 395. A characteristic feature of English compared with many African languages is the use of stress. In any English utterance consisting of several syllables some of the syllables are strongly stressed, and some are weakly stressed. When we say that a certain syllable is strongly stressed, we mean that it is uttered with great energy. The air is ejected from the lungs with more effort, and the other speech organs perform their actions with more vigour, than for a weakly stressed syllable. The total effect is that the stressed syllable seems louder than the others. English is full of "loud" syllables like that; they make any English utterance sound jerky compared with the even flow of many African languages.

§ 396. Take as an example the sentence *He didn't know the reason why.* Let us assume that this is a straightforward piece of information with no special emphasis or contrast; that is, let us assume that it does not imply that although *he* didn't know, *somebody else* did, and so on. As a plain statement it will be pronounced as follows: [hi 'didnt 'nou ðə 'riːzn 'wai]. It has four stressed and four unstressed syllables, and they are evenly distributed so that unstressed and stressed syllables alternate. It is the stresses that give an English sentence its characteristic rhythmic pattern, and this particular sentence has an iambic rhythm: dee-dum, dee-dum, dee-dum, dee-dum. As far as the rhythm goes, it might be a line of verse. We have exactly the same pattern in *I 'thought I 'knew him 'well e'nough* and in *It 'must have 'cost at 'least a pound.* Say these sentences (or, better still, get an English person to say them) and listen to the regular movement of the rhythm, the alternation of weak and strong beats: -'-'-'-'. Now not all English sentences are as regular as that in their rhythm. In *On 'that oc'casion there was 'nothing to be 'done* we have this pattern: -'-'---'---', and in *'Strangely e'nough he 'couldn't a'gree* the pattern is as follows: '--'-'--'. Still, in all English speech there is an unmistakable tendency to have a succession of strong stresses occurring at fairly regular intervals interspersed with unstressed syllables.

§ 397. It is very important that Africans should become aware of this peculiarity of English speech. Some Africans, in whose mother tongues all syllables are spoken with about equal stress, are apt to transfer this feature to their English. They will pronounce, for example, *especially* as ['es'pe'ʃa'liː] instead of [is'peʃəli]; that is, they will use the rhythm '''' instead of -'--; and they usually find it hard to hear any difference between their rhythm and the correct one. You should listen carefully whenever you have the chance to hear Englishmen speak and you should notice the difference between strong and weak stresses in their pronunciation. Tap out the rhythms of different sentences you have heard. Until you acquire the right rhythm, your English will not sound right; but the first step is to learn to recognize the strong and weak stresses in the speech of Englishmen. If you are not used to stress in your own language, this point will require a great deal of attention.

§ 398. You may wonder why English has this added complication, making it harder for others to learn. Stress in English is not just an ornament or a flavouring. It is not scattered among the syllables of a sentence like sugar on porridge. Stress has a meaning; by changing the stress pattern of an utterance one can change its meaning completely. We have already seen in §§ 143 and 145 that *import* and *convert* are nouns if the stress is on the first syllable, but verbs if the stress is on the second. If I say *I can do it* with stress only on *do* (--'-), I show that this is the important word, and the implication probably is that although I have the capacity to do it, I do not relish the idea. If I say the sentence with stress only on *I* ('---), I emphasize this as the most important word, and the implication is that there is somebody else who is not able to do it.

§ 399. Having learnt to tell the difference between strong and weak stresses, how does one learn to use them correctly? Here it is important to distinguish between *word-stress* and *sentence-stress*. Each word in English which consists of more than one syllable has a fixed stress pattern. Normally one of the syllables will have stronger stress than the rest. Thus, *glamorous* always has strong stress on the first syllable, and *begin* always on the second. Most dictionaries indicate the stress (the "accent" as it is sometimes called) of each English word at the same time as they give its meaning. But sentence-stress is not as fixed as that. When several words are put together in a sentence, they are seldom of equal importance, and so some are given more stress than others. Normally each word preserves its word-stress, its individual stress pattern, but it may happen that the stressed syllable of a particular word is relatively weak in relation to the stressed syllables of other words in the sentence. All this is too complicated to be recorded in a dictionary. It would be impossible to compile a dictionary of all English sentences with the various ways of stressing them and the special meaning attached to each, simply because there is no limit to the number of different sentences that we can construct in English. We can give certain general rules, however, but first we must consider word-stress for a moment.

WORD-STRESS

§ 400. In most English words of two syllables, the stress pattern is simple. One syllable is stressed and the other is unstressed. Examples of words with stress on the first syllable are: *tally*, *damage*, *lengthy*, *lavish*, *reckon*, *carry*; and examples with stress on the second syllable: *mistake*, *extent*, *forlorn*, *occult*, *believe*, *reply*.

§ 401. If a word has three or more syllables, we often get an extra degree of stress intermediate between strong and weak stress. We call this *secondary stress*. In the word *caravan*, for example, the main (or primary) stress is most often on the last syllable; but the first syllable is almost as strongly stressed, and so we say that it has secondary stress. We mark the secondary stress by a low vertical stroke at the beginning of the syllable, as in [ˌkærəˈvæn]. Owing to the English tendency to alternate stressed and unstressed syllables, the secondary stress will often, as in this case, precede the primary stress by two syllables. Other examples of words with secondary stress are: *ˌadmoˈnition*, *ˌprepoˈsition*, *ˌcompiˈlation*, *eˌxamiˈnation*, *ˌreciˈprocity* and *ˌadvanˈtageous*. In very long words we may get two secondary stresses, as in *ˌindiˌviduˈality*.

§ 402. In some cases the secondary stress is three syllables removed from the main stress, as in *vulnerability* [ˌvʌlnərəˈbiliti] and *civilization* [ˌsivilaiˈzeiʃn]. In these words the stress pattern of *vulnerable* [vʌlnərəbl] and *civilize* [sivilaiz] has been preserved; in technical language we say that the stressing of *vulnerability* and *civilization* is due to the "analogy" of *vulnerable* and *civilize*.

§ 403. It is very important to know where the stress falls in an English word, since without that knowledge one cannot determine the quality of the vowels. Vowels in unstressed syllables tend to become weakened, most often to No. 12 [ə] but sometimes to No. 2 [i]. Let us take some examples. The word *anatomy* is pronounced [ə'nætəmi]. The stressed syllable has a full vowel, but the unstressed syllables except the last have [ə]; the last syllable has the vowel [i], which is seldom further reduced. Now take *anatomic*: here the stress has shifted, and we get [ˌænə'tɔmik] with a secondary stress on the first syllable. The syllables with primary and secondary stress have full vowels, and so has the last syllable, but the completely unstressed second syllable has [ə]. Let us take another example, the word *economic* [ˌi:kə'nɔmik]. The syllables with primary and secondary stress and the last syllable have full vowels, but the unstressed second syllable has [ə]. Now compare the word *economy* [i'kɔnəmi]. The stress has shifted to the second syllable, and there is no longer any secondary stress. The second and the last syllable have full vowels, but the unstressed first and third have weakened vowels. The third syllable has [ə]; but the first syllable, which is spelt with an *e*, has got [i] as a result of weakening. You should notice that the letter *e* in an unstressed syllable is very often pronounced [i], as in *evade* [i'veid], *prepare* [pri'pεə] and *perfect* [pə:fikt].

§ 404. Read § 403 several times to make sure that you understand all the points fully. Now bearing in mind what you have learnt, you should be able to explain all the vowels in the following pairs:

admonish [əd'mɔniʃ]	*admonition* [ˌædmə'niʃn]
reciprocal [ri'siprəkl]	*reciprocity* [ˌresi'prɔsiti]
photograph [foutəgrɑ:f]	*photography* [fə'tɔgrəfi]
subject (noun) [sʌbdʒikt]	*subject* (verb) [səb'dʒekt]
recent [ri:s(ə)nt]	*resent* [ri'zent]
beggar [begə]	*doctor* [dɔktə]

Notice that in the word *photograph* the third syllable has a full vowel although it is not marked as stressed. The main stress is on the first syllable; but *graph*, being two syllables removed from the main stress, tends to have a fair amount of stress. One might with some justice use the secondary stress mark here, although that is not usually done. In the same way, the third syllables of *anybody* [enibɔdi] and *everybody* [evribɔdi] have full vowels because, being two syllables removed from the main stress, they tend to have a degree of stress amounting almost to secondary stress. But in *nobody* [noubədi] and *somebody* [sʌmbədi] there is of course no stress on *bo*. Do not forget that the ending *-ent* (like *-ence*, *-ant* and other endings: see § 289) usually has [ə] or no vowel at all when it is unstressed. Note carefully that the endings *-ar* and *-or* when unstressed are both pronounced [ə]; they sound exactly like the unstressed *-er* in *baker* [beikə] and *-our* in *honour* [ɔnə].

§ 405. It should be clear from §§ 403–404 that provided one knows where the stress falls one can determine the pronunciation of the vowels in a great many English words. That is why some English dictionaries confine their information about pronunciation to an indication of the stress. Still, there are cases where one needs extra information. The words *decision* [di'siʒn] and *decisive* [di'saisiv] have the same stress pattern, but in one word the stressed vowel is [i] and in the other [ai]. Many dictionaries indicate this difference by the signs ˘ and ¯ over the vowels, *ĭ* standing for [i] and *ī* for [ai]. In the same way, many dictionaries use *ŏ* for [ɔ] and *ō* for [ou]. In any good dictionary these things are explained somewhere, usually in the introduction, and in using the dictionary you should make sure that you understand what the various signs mean. Note that many ordinary English dictionaries place the stress-mark over or after the stressed syllable. Most pronouncing dictionaries[1] use the same or almost the same kind of phonetic transcription as has been used in this book.

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[1] See the list of "Books for Further Study" in Appendix D.

§ 406. Consonants, like vowels, are affected by stress. You may remember that [h] is often dropped in unstressed positions (see §§ 339–340), and that certain assimilations occur chiefly or only in unstressed syllables (see §§ 358 and 360–362). Another useful rule is that if an *s* occurs immediately before a stressed vowel there is a tendency to voice it. Thus one says *absolve* [əb'zɔiv] but *absolution* [ˌæbsə'lu:ʃn], and *disease* [di'zi:z] but *disagree* [ˌdisə'gri:]. There are many exceptions to this rule, owing to the influence of related words and forms (in other words, owing to *analogy*: see § 402). Thus, though one may hear *dishonour* pronounced [di'zɔnə], more people say [dis'ɔnə], because they feel that this is a compound of *dis* [dis] and *honour* [ɔnə]. But though the rule is often broken, it helps to explain a great many pronunciations. For instance, it explains the voiced *s*'s in *observe* [əb'zə:v], *possess* [pə'zes], *preside* [pri'zaid], *desist* [di'zist], *resist* [ri'zist] and *resent* [ri'zent].

§ 407. When the letter *x* stands immediately before a stressed vowel, the tendency is to voice both the *k* and the *s*-sound implicit in the *x*. Thus one says [ig'zist] (*exist*), [ig'zækt] (*exact*) and [ɔ:g'ziljəri] (*auxiliary*). There are exceptions to this rule, too, such as *doxology* [dɔk'sɔlədʒi] and *oxygenate* [ɔk'sidʒineit]; nevertheless the rule helps to explain a number of forms. It explains, for example, why we pronounce *luxurious* as [lʌg'zjuəriəs], but *luxury* as [lʌkʃəri].. Since in the latter word the stress is on the first syllable, there can be no voicing of the consonants implicit in *x*; but in an unstressed syllable the combination of [s] and [juə] regularly becomes assimilated to [ʃə] as explained in § 357. We have a similar development in *anxious* [æŋkʃəs] as compared with *anxiety* [æŋ'zaiiti]. In the latter pair of words the [k] and the [g] are often elided as explained in § 369.

§ 408. The prefix *ex-* affords a useful illustration of several of the rules we have just learnt. If we disregard rare and technical words, we can divide words beginning with *ex-* into three groups:

1. Where *ex* has primary or secondary stress, it is pronounced [eks]. Examples are: *excellent*, *excommunicate*, *execute*, *exercise*, *exhibition*, *exodus*, *expert*, *extra*.
2. Where the stress falls on the second syllable, which begins with a consonant, *ex* is usually pronounced [iks]. Examples are: *exclaim*, *excuse*, *exclude*, *expand*, *explain*, *express*, *extravagant*, *extreme*.
3. Where the stress falls on the second syllable, which begins with a vowel, *ex* is pronounced [ɪgz]. Examples are: *exact*, *examine*, *example*, *exempt*, *exhaust*, *exhibit*, *exist*, *exotic*.

You will notice that, in accordance with what was said at the end of § 403, in the last two groups the prefix has the vowel [i]. In group 3, where a stressed vowel immediately follows the prefix, the two consonants implicit in the letter *x* are voiced. You will now realize why we say [iks'pleɪn] (*explain*) but [ˌeksplə'neiʃn] (*explanation*), and [ɪg'zɪbɪt] (*exhibit*) but [ˌeksi'biʃn] (*exhibition*). For the purpose of this classification an *h*, which is in most cases silent after *ex* (see § 338), does not count. A *c*, on the other hand, though it is sometimes pronounced [s] (see § 256) and thus merges with the *x*, always counts as a consonant. Consequently, *exceed* and *excite* belong to group 2.

§ 409. Let us look at another prefix where we may find application for some of the rules that we have learnt, the prefix *re-*. Most words with this prefix fall into one of the following groups:

1. If the prefix means "again", it has full stress and is pronounced [ri:]. Examples are: *re-sign* ['ri:'sain], *re-join* ['ri:'dʒɔin], *reinstate* ['ri:in'steit], *redecorate* ['ri:'dekəreit].

2. If the prefix does not mean "again", we must distinguish two different cases:

(*a*) Where *re* has primary or secondary stress, it is pronounced [re]. Examples are: *recognize* ['rekəgnaiz], *relegate* ['religeit], *recollect* [ˌrekə'lekt], *recommend* [ˌrekə'mend].

(*b*) Where *re* is unstressed, it is pronounced [ri]. Examples are: *remember* [ri'membə], *resign* [ri'zain], *reflection* [ri'flekʃn], *refusal* [ri'fju:zl].

You will now understand why one says [ri'zain] (*resign*) but [ˌrezig'neiʃn] (*resignation*), and [ris'tɔ:] (*restore*) but [ˌrestə'reiʃn] (*restoration*). In *resignation* the *s* should have been voiceless according to the rule given in § 406, but it has become voiced by analogy with *resign*.

§ 410. Some suffixes, too, illustrate the rules we have learnt. Let us consider the suffix *-ate*:

1. If a word ending in *-ate* has only two syllables, the stress falls on the last syllable if the word is a verb, but generally on the first syllable if the word is a noun or an adjective. When stressed, the ending is pronounced [eit]; when unstressed, it is nearly always [it]. Examples are:

(*a*) verbs: *create* [kri'eit], *debate*, *dictate*, *inflate*, *locate*, *relate*.

(*b*) nouns or adjectives: *climate* [klaimit], *probate* [proubit], *palate*, *senate*, *cognate*, *private*. A few adjectives are stressed on the second syllable: *innate*, *ornate*, *sedate*. The noun *debate* is pronounced like the verb.

2. If a word ending in *-ate* has more than two syllables, the main stress will practically always fall on the third syllable from the end. Examples are: *fortunate* [fɔ:tjunit], *delicate* [delikit] and *certificate* [səˈtifikit]. Almost the only exception is the verb *remonstrate*, which is often pronounced [riˈmɔnstreit]. However, in verbs the final syllable, too, has some degree of stress and is consequently pronounced [eit], while in nouns and adjectives it is nearly always pronounced [it]. We consequently have a large number of words with two pronunciations, one with [eit] and the other with [it] in the last syllable, according as they are verbs or nouns (or adjectives). For example, *delegate* as a verb is [deligeit], but as a noun [deligit]; *separate* as a verb is [sepəreit], but as an adjective [sep(ə)rit]. Other examples are: *advocate*, *duplicate*, *estimate*, *expatriate*, *initiate*, *intimate*.

§ 411. The suffix *-ment*, too. is interesting:

1. This suffix is mostly used to form nouns. When so used, it is nearly always unstressed and is pronounced [mənt]. Examples: *implement*, *ornament*, *supplement*.

2. Where the suffix is used to form verbs, we must distinguish two different cases:

(*a*) If the word has only two syllables, the stress is generally on the last, which is consequently pronounced [ment]. Examples: *augment*, *cement*, *ferment*, *foment*, *lament*, *torment*.

(*b*) If the word has more than two syllables, the main stress nearly always falls on the third syllable from the end; but there will be some degree of stress on the final syllable, which will consequently be pronounced [ment]. Examples are: *compliment*, *experiment*, *implement*, *ornament*, *supplement*.

There are a few exceptions to the above rules. The nouns *cement* and *lament* are stressed on the last syllable, which is consequently pronounced [ment]. But although the nouns *comment*, *ferment* and *torment* are stressed on the first syllable, they too have the vowel [e] in the second syllable. The verb *comment* is pronounced [kɔment] like the noun.

§ 412. A number of words in English have two different stress patterns according as they are verbs or nouns (or adjectives). As verbs they are stressed on the last syllable and as nouns (or adjectives) on the first. The spelling is the same in either case. Here are the most important of these words: *absent*, *accent*, *ally*, *collect*, *combine*, *compound*, *concert*, *conduct*, *conflict*, *contest*, *contrast*, *convert*, *convict*, *decrease*, *desert*, *digest*, *discount*, *discourse*, *escort*, *exploit*, *export*, *extract*, *ferment*, *frequent*, *import*, *increase*, *insult*, *object*, *perfect*, *permit*, *present*, *produce*, *progress*, *project*, *prospect*, *protest*. *rebel*, *record*, *refuse*, *subject*, *survey*, *suspect*, *torment*, *transfer*, *transport*. Naturally, the shifting of the stress in many cases affects the vowel qualities. Thus, the noun *object* is [ɔbdʒikt], but the verb is [əb'dʒekt]; similarly, the noun *rebel* is [rebl], but the verb is [ri'bel]. In *refuse* there is also a change in the voicing of the final consonant (see § 257).

§ 413. From what has been said up to now, you will no doubt have gathered that there is no simple and infallible rule which will help you to determine how any English word is to be stressed. Certain rules of limited application have been given. In addition you may like to note that in words ending in *-ion* (except the words *ion*, *lion*, *scion* and *Zion*) and *-sive* (except *purposive* [pə:pəsiv]) the stress always falls on the last vowel before the ending. Examples are: *religion*, *accordion*, *companion*, *opinion*, *inflexion*, *privation*, *protection*, *petition*, *inscription*, *revolution*, *occasion*, *compulsion*, *declension*, *diffusion*, *compassion*, *discussion*; and *aggressive*, *discursive*, *exclusive*, *explosive*, *offensive*. You should also notice the patterns represented by *biology* [bai'ɔlədʒi] contrasted with *biological* [balə'lɔdʒikl], and *orthography* [ɔː'θɔgrəfi] contrasted with *orthographical* [ɔːθə'græfikl]. Other formations with the same endings, such as *philology*, *psychology*, *geography* and *photography*, follow the same patterns.

SINGLE AND DOUBLE STRESS

§ 414. In most English words there is only one main stress, though it may be accompanied by one or more secondary stresses. We call this kind of stress *single stress*, and all the examples given up to now have been illustrations of this type. Sometimes, however, we have two main stresses within one and the same word. For example, *archbishop* is pronounced ['ɑːtʃ'bɪʃəp], as if it were not one word, but a phrase consisting of an adjective and a noun, *an arch bishop*. We call this kind of stress *double stress*. Double stress is rare in simple uncompounded words, but it is not uncommon in compounds. Many people would pronounce *eye-witness* with two stresses, as if *eye* were an adjective. On the other hand, *eye-tooth*, which is also a compound, has single stress on *eye*. Some compounds have one kind of stress and some the other, and in the following pages we shall examine more closely the stressing of compounds and particularly compound nouns. A compound noun is one that is made up of two words functioning as a single noun; the two elements are sometimes joined together in the spelling, or they are linked by a hyphen or written as if they were separate words, but this is no guide to the way they are stressed.

§ 415. The natural tendency of most Africans is to pronounce all compounds with double stress and say '*walking*-'*stick* and '*rain*'*coat*, and so on. This is wrong. Africans should realize that the majority of English compound nouns have single stress. For instance, we use single stress in: *banana-skin*, *bedroom*, *birthday*, *blacksmith*, *bystander*, *doorstep*, *earthquake*, *flower-pot*, *grasshopper*, *greenhouse*, *hairbrush*, *holiday*, *housekeeper*, *keyhole*, *midnight*, *moonshine*, *orange-tree*, *outburst*, *post-office*, *rainbow*, *schoolmaster*, *sixpence*, *tea-party*, *thunder-storm*, and many others. Practically all compounds with a present participle as the first element, such as *dining-room*, *drinking-water*, *playing-field* and *riding-horse*, have single stress. A '*riding-horse* is a horse for riding on, but a '*riding* '*horse*, if such a one exists, is a horse that rides.

§ 416. It is not easy to classify the compounds and other words in which we do use double stress, but the most important groups are given below. Africans should beware of using double stress in any other words. Double stress is used:

1. In compounds of two nouns if the first noun indicates the material of or with which the second is made. Thus, we pronounce *gold coin*, *gold-dust* and *gold watch* with double stress, but *gold-mine and goldsmith* with single stress. A *glass-case* when pronounced with double stress means a "case made of glass", but with single stress it means a "case for keeping one's glasses in". Other examples of words with double stress are: *metal wire*, *copper kettle*, *lead-pencil*, *plum-pudding*, *jam-tart*, *apple dumpling*.

2. In compounds consisting of two nouns each indicating a different characteristic of the same person or animal. Examples are: *actor manager*, *boy king*, *boy scout*, *child prodigy*, *girl guide*, *woman teacher*, *hen sparrow*. But naturally we use single stress in *hen-coop* and *hen-party*.

3. In many compounds where the relationship between the two elements is one of belonging such as might, in a sense, have been expressed by a genitive. Examples are: *city wall*, *town hall*, *borough council*, *parish priest*, *school buildings*, *college precincts*, *family bible*. Most compounds with *end* as the last element belong to this group, such as *butt-end*, *candle-end*, *fag-end*, *tail-end* and *week-end*; but not of course *book-end*, which does not mean "end of a book" and consequently has single stress. Some old-established compounds, like *schoolroom* and *doorstep*, have single stress, though strictly they might be said to belong here. *Schoolroom* is treated like other compounds with *room* (*bedroom*, *sitting-room*, etc.), which all have single stress.

4. In most compounds with *head* in the sense of "chief", *end* in the sense of "last", *bottom* in the sense of "lowest", *top* in the sense of "highest", *front* in the sense of "in front", *back* in the sense of "at the back", and *ground* in the sense of "on or near the ground". Examples: *headmaster*, *headquarters*, *end house*, *end volume* (that is, the last one on the shelf), *bottom drawer*, *bottom gear*, *top dog*, *top-hole*, *front door*, *front page*, *back garden*, *backstairs*, *ground-floor*, *ground staff*. Exceptions are various compounds with *end*, such as *end-paper*, with *back*, such as *backbone* and *background*, and the nautical terms *topmast* [tɔpməst] and *topsail* [tɔpsl].

5. In some compound nouns which do not fit into any other group, such as *armchair*, *easy-chair*, *eye-witness*, *whip-hand*, *coal-fire* and *wood-stove*.

6. In many compound adjectives in which the second element is a participle. Examples are: *old-fashioned*, *hand-made*, *bad-tempered*, *quick-witted*, *well-intentioned*, *French-born*, *lop-sided*, *dead-beat*, *dog-tired*, *hard-working*, *good-looking*. One uses single stress in compounds with

coloured and *shaped*, such as *coffee-coloured* and *heart-shaped*, and where the first part is the object or predicative of the second, as in *fox-hunting* and *odd-looking*. Notice that *air-borne*, *hidebound* and *muddle-headed* always have single stress.

7. In compounds with certain prefixes. Here both the prefix and the main word are stressed. A good example is *archbishop*, another is *vice-president*. The chief prefixes concerned are:

arch-, as in *arch-enemy*;
ex-, as in *ex-king*;
half-, as in *half-dead*;
non-, as in *non-existent*;
pre- (= "in advance"), as in *prejudge*;
re- (= "again"), as in *rediscover*;
over- (= "to excess"), as in *over-ripe*;
under- (= "not enough"), as in *undergrown*;
un-, as in *unknown*;
vice-, as in *vice-chancellor*.

Most compounds with *mis-* also belong to this group; examples are *misjudge* and *mismanage*; but one always says *mistake* with single stress on the last syllable. The negative prefixes *dis-* and *in-* (*il-*, *im-*, *ir-*) are stressed if the second element begins with an unstressed syllable. Thus one has double stress in *ˈdisinˈclined*, *ˈinexˈperienced* and *ˈirreˈligious*, but single stress in *disˈcourage* and *inˈcredulous*.

8. In some words ending in *-ess* [es], *-ine* [iːn] and *-een*. Among words in *-ess* double stress is chiefly found in *princess*, but also often in *Jewess*, *priestess* and *stewardess*. Sometimes these words in *-ess* have single stress on the ending. The chief words in *-ine* tending to have double stress are: *guillotine*, *routine*, *sardine*, *submarine*,

tambourine and *tangerine*. Among words in *-een* the most important are the numerals from *thirteen* to *nineteen*; double stress is also found in *velveteen*.

9. In some compound prepositions and adverbs, such as *upstairs*, *downhill*, *inside*, *forthwith*, *hereby*, *thereupon* and *whereabouts*. Some other compound prepositions and adverbs have single stress on the last element: *through'out*, *here'after*, *there'at*, *where'in*, *when'ever*, and others.

10. In some interjections, chiefly *bravo*, *cheerio* ['tʃiəri'ou] and *hullo*. When the word *rather* is used as an exclamation, it too has double stress and is pronounced ['rɑ:'ðə:].

11. In certain proper names, mostly place-names: *Bantu*, *Bengal*, *Berlin*, *Carlisle* ['kɑ:'lail], *Dundee*, *Harmattan* ['hɑ:mə'tæn], *Hongkong*, *Peking*, *Penrith*, *Piccadilly*, *Stonehenge*, *Waterloo*. Also in all hyphenated surnames: *Marden-Jones*, *Keith-Jackson*, etc.

12. In most compound place-names in which the second element is one of the following: *abbey*, *avenue*, *bridge*, *castle*, *cathedral*, *church*, *circus*, *college*, *court*, *drive*, *forest*, *gardens*, *hall*, *hill*, *lane*, *moor*, *palace*, *park*, *place*, *road*, *school*, *square*, *station* and *tower*. Here are a few examples: *Westminster Bridge*, *Oxford Circus*, *Eton College*, *Hampton Court*, *Kew Gardens*, *Hyde Park*, *Euston Road*, *Rugby School*, *Bedford Square*. You should notice that all compounds ending in *street* have single stress on the first part, as *'Oxford Street* and *'Gower Street*.

§ 417. Although in general the words and compounds enumerated in § 416 have two full stresses, it may happen, under the influence of the rhythm of a particular sentence in which they are placed, that one or the other part is more strongly stressed. Thus, although *unknown* has double stress, in *an 'unknown land* there is more stress on *un* than on *known* owing to the general tendency to alternate strong and weak stresses (see § 396). In *it is quite un'known*, on the other hand, there is more stress on *known* than on *un*, again in order to get rhythmical variation. Still, *un* never completely loses its stress, and it always retains its full vowel [ʌ]. Other examples of this kind of variation are:

'week-end 'travel,	but:	*'this week-'end;*
an 'old-fashioned 'house,	but:	*'very old-'fashioned;*
'fourteen 'shillings,	but:	*'barely four'teen;*
an 'upstairs 'room,	but:	*they 'went up'stairs.*

§ 418. Sometimes the stress pattern even of words that do not belong to those with double stress is affected by the requirements of rhythm. The rhythm of a particular sentence or phrase may cause a primary and a secondary stress to change places. Thus, while normally one pronounces *circumstantial* as [ˌsə:kəm'stænʃl], in the phrase *circumstantial evidence* there is more stress on *cir* than on *stan*. Similarly, though normally it is [ˌdiplə'mætik] (*diplomatic*), in the phrase *a diplomatic mission* one will tend to reverse the stress pattern of the adjective and give *di* the primary and *ma* the secondary stress. Other examples are: *an 'autoˌmatic 'weapon* and *the 'fundaˌmental 'question*, though normally one says *ˌauto'matic* and *ˌfunda'mental.*

SENTENCE-STRESS

§ 419. In most sentences some words are more important than others, and we indicate this by the way we stress or omit to stress them. Take one of the sentences that we quoted in § 396: *It 'must have 'cost at 'least a 'pound.* Four words, *must*, *cost*, *least* and *pound*, are stressed, and four, *it*, *have*, *at* and *a*, are unstressed. There are other ways of stressing this sentence; by omitting the stress on *must* we emphasize the idea of necessity rather less, and by also omitting the stress on *cost* we concentrate the emphasis on the last part of the sentence, which tells us what the minimum cost is. We could concentrate the emphasis still more by stressing only the word *least*.

§ 420. Since there is an infinite variety of possible sentences in English, and since in most cases a sentence can be stressed in different ways according to the special meaning or emphasis implied, you will realize that we cannot draw up a simple rule for determining where the sentence-stress falls. Wherever it does fall, it will normally fall on a syllable which also has word-stress. But not all words in a sentence are equally important, and so the question to decide is: which words are important enough to receive sentence-stress?

§ 421. Four words in the sentence in § 419 were unstressed, a personal pronoun, an auxiliary verb, a preposition and an article. Words belonging to these four classes are most often unstressed; so are conjunctions and relative pronouns. On the other hand, nouns, adjectives, numerals, pronouns other than personal and relative, principal verbs, and most adverbs and interjections, are very often stressed, though not invariably so. We have, then, two groups of words; let us call them groups I and II. The words in group I are most often stressed, and those in group II are most often unstressed. But in special conditions the words in group II may receive stress, and those in group I may lose theirs.

§ 422. What are the conditions which may cause a normally unstressed word to become stressed, and vice versa? They are the special meanings and contrasts that may be implied in any particular sentence. For example, the phrase *give him the book* will normally be pronounced with stress on *give* (a principal verb) and *book* (a noun), but with no stress on *him* (a personal pronoun) or on *the* (an article). But if there is a contrast between various people who might receive the book, and if the whole point of the utterance is to emphasize that I want this particular person and nobody else to have it, I shall stress *him* and no other word. And if I want to emphasize that I do not mean *a* book, but *the* book, I shall stress the latter word and leave all the others unstressed.

§ 423. It is important to realize fully the difference between the two groups of words mentioned in §§ 421–422. In group I the words are most often stressed, and in group II they are most often unstressed. Now since stress affects the pronunciation of vowels and consonants (see §§ 403 and 406), the words in group II, owing to their almost constant lack of stress, have certain peculiarities in their pronunciation. While a noun, for example, will generally have the same form, the same quality of vowels and consonants, even when occasionally it is unstressed, many prepositions have one form when they are stressed and another when they are unstressed. The preposition *at*, for example, is [æt] when occasionally it has stress; otherwise it is pronounced [ət]. The article *a* is [ei] when occasionally it has stress; otherwise it is [ə]. Most of the words in group II, in fact, (that is, most personal and relative pronouns, auxiliary verbs, prepositions, conjunctions, articles and a few other words) have two or more forms, one so-called *strong* form which is used when there is stress on the word, and one or more so-called *weak* forms which are used when there is no stress.

§ 424. Here is a list of the commonest words with strong and weak forms. You should study it carefully amd commit it to memory. Where several weak forms are given, they are in order of weakness, the last being the weakest.

PRONOUNS	*Strong*	*Weak*
me	[miː]	[mi]
(similarly: *we*, *he*, *she*)		
us	[ʌs]	[əs, s]
you	[juː]	[ju, jə]
your	[juə]	[juə, jə]
them	[ðem]	[ðəm, əm]
that	[ðæt]	[ðət]
who	[huː]	[hu, u]

Note: Remember what was said in § 339 about the loss of [h] in weakly stressed positions. This affects *he*, *him*, *his*, *her* and *who*.

The demonstrative pronoun *that*, being always stressed, is always pronounced [ðæt]. The conjunction *that*, being generally unstressed, is usually pronounced like the relative pronoun.

The interrogative pronouns *who*, *whom*, *whose*, being always stressed, always have their full forms.

VERBS	*Strong*	*Weak*
be	[biː]	[bi]
am	[æm]	[əm, m]
is	[iz]	[z, s]
are	[ɑː]	[ə]
was	[wɔz]	[wəz]
were	[wəː]	[wə]
have	[hæv]	[həv, əv, v]
has	[hæz]	[həz, əz, z, s]
had	[hæd]	[həd, əd, d]
can	[kæn]	[kən, kn]
shall	[ʃæl]	[ʃəl, əl, l]
will	[wil]	[əl, l]
could	[kud]	[kəd, kd]

VERBS	*Strong*	*Weak*
should	[ʃud]	[ʃəd, ʃd]
would	[wud]	[wəd, əd, d]
do	[du:]	[du, də, d]
does	[dʌz]	[dəz, dz]
must	[mʌst]	[məst, məs, ms]

Note: The words *is* and *has* have a voiceless as well as a voiced *s* among their weak forms. The use of these two forms varies with the preceding sounds in the same way as does the pronunciation of the inflexional *-s* ending (see § 389). Thus one says [wɔts] in *What's the time?* but [hi:z] in *He's seldom in.* Similarly, one says [ðæts] in *That's got nothing to do with it*, but [hi:z] in *He's done it again.*

PREPOSITIONS	*Strong*	*Weak*
at	[æt]	[ət]
for	[fɔ:]	[fə]
from	[frɔm]	[frəm]
of	[ɔv]	[əv, ə]
to	[tu:]	[tu, tə]

Note: The prepositions *in* and *on* are not listed. These two words have no weak forms.

The preposition *of* is often reduced to [ə] before the definite article, as in *man of the world* [mæn ə ðə wə:ld].

The variation between [tu] and [tə] has been explained in § 386.

CONJUNCTIONS	*Strong*	*Weak*
and	[ænd]	[ənd, ən, n]
as	[æz]	[əz]
but	[bʌt]	[bət]
or	[ɔ:]	[ə]
than	[ðæn]	[ðən]
that	[ðæt]	[ðət]

Note: The form [ənd] is mostly used when the following word begins with a vowel. Before a consonant the form is more often [ən] or even [n].

ARTICLES	*Strong*	*Weak*
a	[ei]	[ə]
an	[æn]	[ən]
the	[ði:]	[ði, ðə]

Note: The variation between [ði] and [ðə] has been explained in § 385.

OTHER WORDS	*Strong*	*Weak*
some	[sʌm]	[səm]
there	[ðɛə]	[ðə]

Note: The weak form [ðə] is only used when *there* serves as an "empty" word at the beginning of a sentence, as in *There was nothing*. When *there* is an adverb of place it has stress and the strong form [ðɛə]. The two forms may occur together in the same sentence: *There was nothing there* [ðə wəz nʌθiŋ ðɛə].

§ 425. The word *not* most often has stress and is pronounced [nɔt]. A weak form [nt] occurs in certain contractions, namely:

can't [kɑ:nt]
shan't [ʃɑ:nt]
won't [wount]
don't [dount]
doesn't [dʌznt]
isn't [iznt]
aren't [ɑ:nt]

hasn't [hæznt]
haven't [hævnt]
mustn't [mʌsnt]
mayn't [meint]
needn't [ni:dnt]
couldn't [kudnt]

shouldn't [ʃudnt]
wouldn't [wudnt]
didn't [didnt]
wasn't [wɔznt]
weren't [wə:nt]
hadn't [hædnt]
mightn't [maitnt]

The pronunciation of these contractions presents several difficulties:

1. In the first place, the first four have vowels different from those of the positive forms. Thus, while *can* is pronounced [kæn] or [kən] with No. 4 or No. 12, *can't* is always pronounced [kɑːnt] with No. 5. You should note these differences and observe them carefully in your speech. Many Africans make the mistake of not using the weak form [kən], and since at the same time many of them do not distinguish Nos. 4 and 5, the words *can* and *can't* come to sound almost alike in their speech.
2. Secondly, many of these contractions end with the sequence [dnt], in which Africans are inclined to insert a vowel (see § 381).
3. Thirdly, you should notice that in these contractions the verb always has its strong form. You have the choice between saying [həd nɔt] (*had ˈnot*) and [hædnt], but it is wrong to say [hədnt].

§ 426. For those who wish to speak English correctly it is essential to learn to use weak forms. Without weak forms the rhythm will be all wrong. It will be much too monotonous; it will lack that variation between strong and weak stresses that is so characteristic of English. You should remember that all the words enumerated in § 424 are words which are most often unstressed; consequently the weak forms are much more common than the strong. When in doubt, always use the weak form. For practical purposes you may reckon that the weak forms of the words in § 424 are the regular ones, while the strong forms are only used in specific cases. Some of these cases will be mentioned in the next section.

§ 427. The chief conditions under which a strong form is used are:

1. When a word is said in isolation: *What is the nominative of "them"? Is "shall" spelt with one or two "l's"?*

2. When two or more words are contrasted: *I said "at" the house, not "in" it. They travel to and from the airport.*

3. When for some other reason a word is emphasized. Thus often after *really: I really am too tired. You really must go and see it.*

4. Before a pause in the middle or at the end of a sentence: *If you can, drop me a line. What are you doing that for?*

5. Usually, when a preposition is followed by a personal pronoun. Here one tends to give one or the other word some stress and a strong form, thus pronouncing the phrase *to him* [tu: ɪm] or [tə him]. These two forms are not used indiscriminately: the former is the neutral form, while the latter is used if one wants to emphasize the pronoun. One will say, for example, *She kept looking at me* [æt mi] if the emphasis is on *looking*; but one will use the alternative form [ət mi:] if there is a contrast to some other person. Similarly in *It's silly of them* and *I haven't heard from him.*

Chapter X

STYLE

§ 428. We do not always speak in the same manner. Sometimes, especially among friends, we speak rather fast and carelessly; at other times, especially if we wish to be solemn or severe, we adopt a much slower and more deliberate way of speaking. We can distinguish several *styles* of pronunciation, as they are called. These styles differ not only in the speed with which the words are spoken, but in other features as well. There are ways of pronouncing words that belong chiefly to rapid speech, and others that are characteristic of a more careful enunciation. Thus, in very rapid speech many [ə]'s will vanish (see § 148) and other elisions will be made (see § 368), and where there is a choice between several weak forms the weakest will be used. Certain assimilations, too, are used only in very rapid speech (see § 365). In very slow speech, on the other hand, one will tend to use assimilations more sparingly but strong forms more often than in everyday speech.

§ 429. In theory there is an infinitude of styles from the very slowest to the very fastest, but in practice it is sufficient to recognize three different grades:

1. *Formal Style* with fewer assimilations and elisions and more strong forms than in ordinary conversation.
2. *Slower Colloquial Style*, an intermediate style which may safely be used for most purposes.

3. *Familiar* (or *Rapid Colloquial*) *Style* characterized by more assimilations, elisions and weak forms than the other styles.

Except for occasional references to quick and careless speech, the style described in this book is the Slower Colloquial. This style is conversational; it contains many assimilations, elisions and weak forms; but it is not careless like the Familiar Style. It will do for any kind of conversation, whether with a superior or an equal; it will serve even for more formal occasions. Naturally we are not all alike; some of us are more formal in our personality than others. While some educated people seldom use the somewhat slipshod Familiar Style, others never use the Formal Style. But the Slower Colloquial is widely used by all educated people. This, therefore, is the style that a learner should imitate; he can always acquire the other styles later.

Chapter XI

INTONATION

§ 430. When a person speaks, the pitch of his voice keeps changing; sometimes it is high, and sometimes it is low. If the pitch did not change in this manner, not only would any spoken utterance sound monotonous in the extreme, but one's speech would be deprived of an important means of expression. Just as a change of stress may alter the meaning or implication of a sentence (see §§ 398 and 422), so may a change of pitch. In fact, stress and pitch usually work hand in hand to give anything that is said its special emphasis and implication.

§ 431. Pitch (or *intonation* as it is often called) is used in all languages to add special significance to what is said; but it is not used in the same way in all languages. Many African languages are tone languages and use differences of intonation to distinguish words which are alike in every other respect. In English no words are distinguished merely by their intonation; in fact, any English word may have almost any intonation depending on the context or the situation. Intonation in English is something which is added to the utterance, whether a whole sentence or merely a single word said by itself, to give it a special personal colouring or meaning.

§ 432. Take the word *yes* used as a separate utterance in reply to a question. If said on a falling tone, ⟍, a glide from a high to a low note, it means a definite affirmative; there is no doubt or uncertainty in the speaker's mind.

If said on a rising tone, ‿/, it may suggest, among other things, some hesitation or reservation on the speaker's part; it is not an unqualified affirmative. But these tones, ⁀\ and ‿/, do not belong to the word *yes* as such, for they may be added to other utterances, like *no* or *probably*, to express the same shades of meaning. Intonation in English forms part of the whole utterance; it expresses the speaker's attitude to what he is saying.

§ 433. We shall now go on to examine the types of intonation most commonly used in "R.P.";[1] but before you read what follows, practise saying the word *yes* and other monosyllables (*oh*, *no*, etc.) alternately on a falling and a rising tone. Continue with this exercise until you are sure you can always tell the difference between a fall and a rise. Say the word *oh* very slowly on a falling tone and listen to the gradual change of pitch; then say it slowly on a rising tone and again listen to the change of pitch. Not until you are quite familiar with the difference between a fall and a rise, should you go on to study other intonations.

§ 434. What chiefly matters in intonation is the relative pitch. Some people's voices are more highly pitched than others'; women, for instance, have higher voices than men, and yet they are able to express the same meanings. When we are excited, we tend to use the higher part of the voice register; when we are being solemn, we often pitch our voices more deeply; but in either case what matters is the relation between the pitches on which the various parts of the utterance are said, not the pitches themselves. Just as we can transpose a song to a different key, and yet it remains the same song, so we can transpose a speech tune from a higher to a lower pitch.

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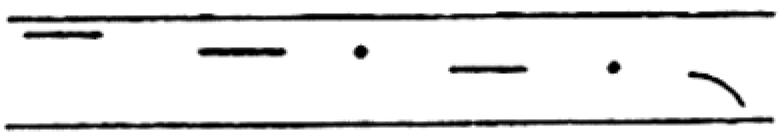
[1] The subject of intonation is too vast to be exhaustively dealt with here. For further study you are recommended to use, first of all, the books by Armstrong and Ward and by W. S. Allen, and the gramophone course by J. D. O'Connor, all listed in Appendix D. If you wish to extend your reading, you should realize that Kingdon, and MacCarthy in his *English Conversation Reader*, use a rather different system of classification.

§ 435. The speech tune employed in any individual utterance usually has a range of an octave. One occasionally uses a wider range in very animated speech, and if one is tired or not very interested in what one is talking about, the range may become somewhat less than an octave; but we may regard an octave as the normal range. In our notation we shall use two parallel lines, and a tune starting just below the top line and finishing just above the bottom one ranges over an octave. We shall indicate a tune by marking each syllable separately, a stressed syllable by a horizontal line (or a curved one when there is a change of pitch on the syllable) and an unstressed one by a dot. By stressed syllables in this connexion we always mean those that have sentence-stress; it is the syllables with sentence-stress that form the backbone of any utterance.

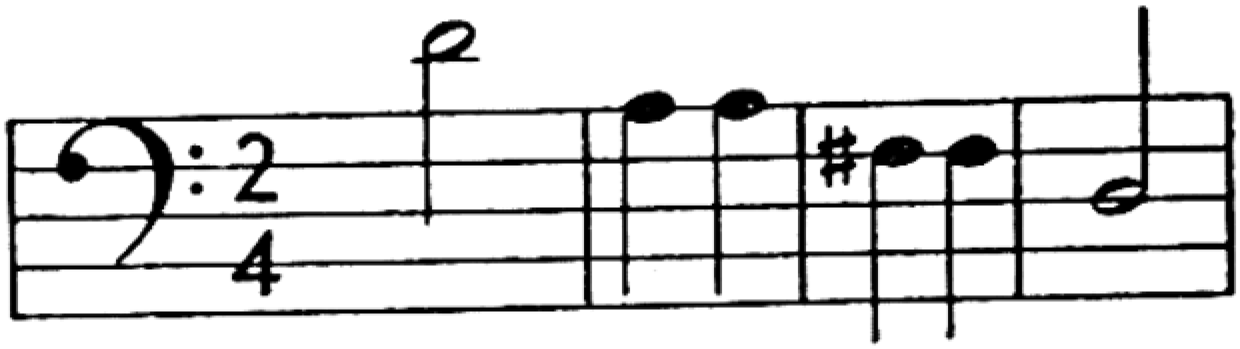
TUNES I AND II

§ 436. Most English utterances are said with one of two intonations, *Tune I* or *Tune II*. Here is a typical Tune I:

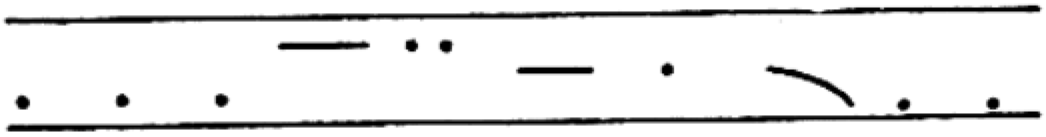


John couldn't find his bag.

The stressed syllables form a gradually descending scale, each being a little lower than its predecessor and the last one having a fall in pitch. The unstressed syllables are usually said on the same pitch as the preceding stressed one. The following musical notation may give you some idea of the way a man might say this sentence, though naturally there is a difference between speaking and singing it. The fall on the last syllable cannot be indicated in musical notation; instead we have indicated the final note. Notice that one can speak a syllable on a lower note than one can sing it.



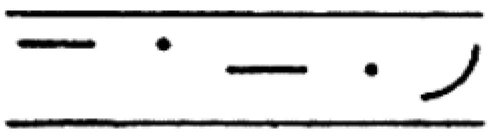
§ 437. Sometimes there are unstressed syllables at the beginning and the end, as in



It was an utterly hopeless enterprise.

Final unstressed syllables are always said on a low pitch, and initial unstressed syllables are either on a low pitch (as indicated above) or they may rise gradually in the direction of the first stressed syllable. It is important to realize that neither the final unstressed syllables (sometimes called the *tail*) nor any of the syllables preceding the fall (they are sometimes called the *head*) are essential to a Tune I. The essential part, the core or *nucleus*, of a Tune I is the syllable with a falling pitch. While a head or a tail can never stand alone, but must always be linked with some nucleus, a tune (whether Tune I or Tune II) may consist merely of a nucleus, as in the words *yes* and *no* (see § 432).

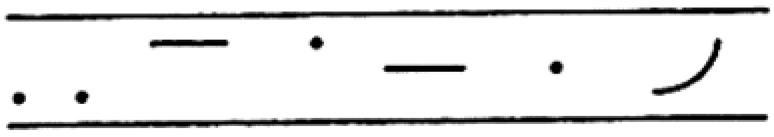
§ 438. A typical Tune II is seen in



Did you hear him play?

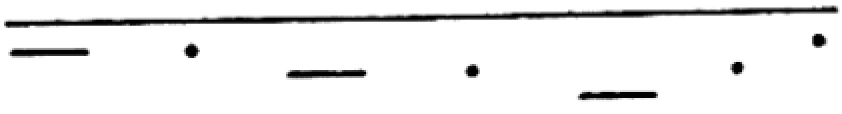
There are other ways of intoning this sentence, but that is immaterial in this connexion; the above way is a common one. As you can see, the first part of the tune, the head, is exactly like that of a Tune I; the difference lies in the nucleus. The nucleus consists of a syllable starting on a low note and rising in pitch, though it does not always reach as high as the first part of the head.

§ 439. Initial unstressed syllables of a Tune II, as in



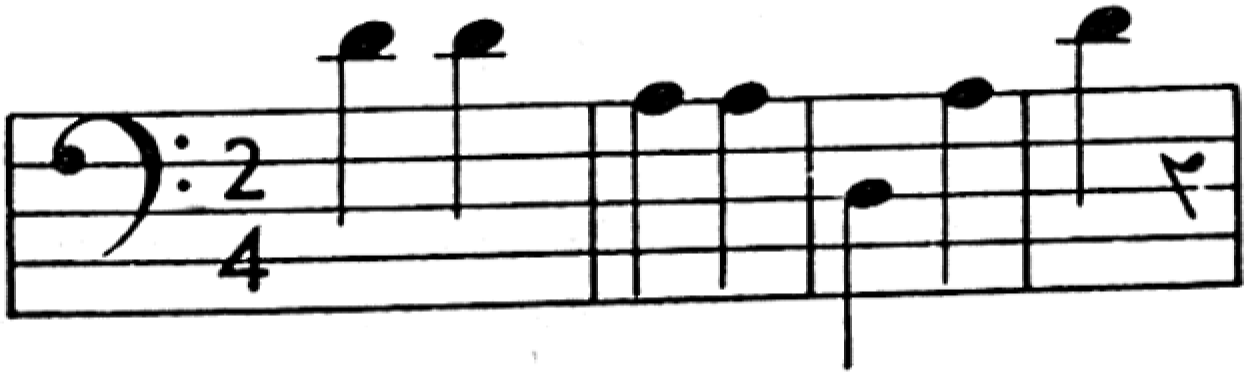
I suppose it can't be true?

behave as if they belonged to a Tune I: they are said on a low pitch (as indicated above) or allowed to rise gradually towards the first stressed syllable. But a tail (that is, one or more final unstressed syllables) will differ from that of a Tune I. Instead of being on a low level note, the tail of a Tune II takes part in the rise. An example is:

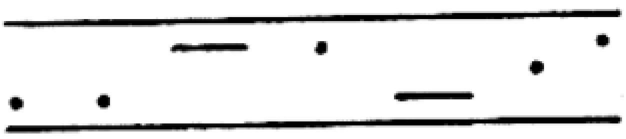


Did you hear him playing it?

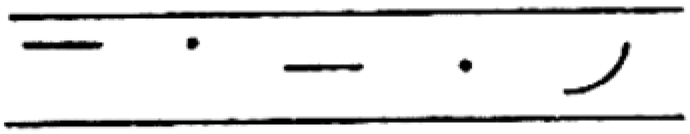
The nucleus itself is on a low note with little or no rise at the end; but the syllables of the tail rise, and the last one may be as high as the first part of the head. The following musical notation may give you some idea of the way a man might say the last example:



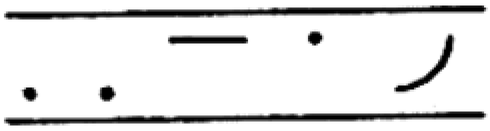
§ 440. Since a speech tune is based on the syllables that have sentence-stress, it follows that if there is a change in the sentence-stress, the tune will change also. For instance, in a question beginning with an auxiliary verb (any of the verbs listed in § 424 and a few others) that verb may be stressed, as in '*Did you hear him* '*playing it*? But one may also leave out the stress on the auxiliary verb, thereby giving a little more emphasis to the next word that has sentence-stress, *hear*, and in that case the intonation will be



Similarly, *Is it really true*? may be intoned as

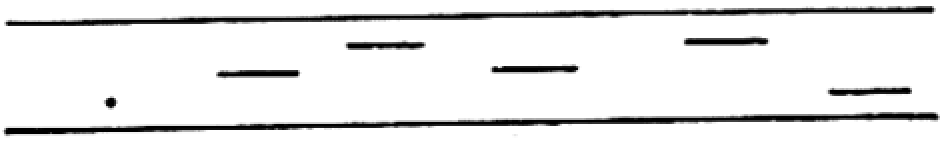


or



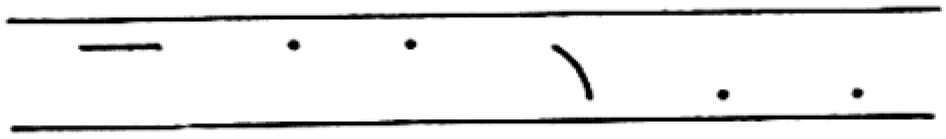
§ 441. If you want your English to sound natural, you must learn to master Tunes I and II. You should practise the examples given in §§ 436–440, and you should take every opportunity of listening to the speech of Englishmen and try to recognize falls and rises in their intonation as well as the gradual descent of tunes from a high beginning. You should bear in mind, when you hear English people speak, that there are other tunes in English than the two we have just mentioned, although they are the most important. You should also realize that just as there are regional variations in pronunciation, so the intonation too varies a little in the different parts of the English-speaking world. The intonation described in this book belongs to "R.P.".

§ 442. Speakers of tone languages have to be particularly careful to rid themselves of a tendency to pronounce certain categories of words, such as personal and relative pronouns, on a high note irrespective of the context. In English the intonation of a word depends entirely on the sentence in which it occurs. Many Africans will say something like



That's why I brought you here.

instead of

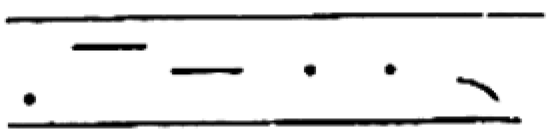


And they tend to pronounce a question like *Is there any need for that?* with a high pitch on *there*, higher than on *is* and *any*. In correct English the high part of the head may start on *is* or on *any* (see § 440), but not on *there*, which is never stressed when it is an "empty" word (see § 424).

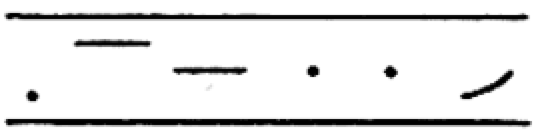
§ 443. When you have learnt Tunes I and II, you will naturally ask: How am I to use these tunes? How can I know when to use Tune I and when Tune II? The next few paragraphs will contain rules for the use of the two tunes. In illustrating those paragraphs we shall sometimes use a simplified method of showing the intonation. The important points of a tune are (1) the first stressed syllable of the head, and (2) the nucleus. We shall indicate the former by a horizontal line over the syllable, and we shall put \ and / respectively in front of the syllable that contains the nucleus. From that information you should be able, with your knowledge of sentence-stress and the structure of the two tunes, to deduce the rest. Thus, if there are syllables following one marked /, you will know that the rise is spread over those syllables; and if there are syllables preceding one marked , you will know that you can say them on a low note or with a gradual rise. Transcribed according to this simplified system, the examples given in §§ 436–440 appear as follows:

$\overline{\text{Jo}}$hn coul$\underline{\text{dn}}$'t find his ↘ bag.
It was an $\overline{\text{ut}}$terly hopeless ↘ enterprise.
$\overline{\text{Di}}$d $\underline{\text{you}}$ hear him ↗ play?
$\underline{\text{I}}$ sup$\overline{\text{pos}}$e it can't be ↗ true?
$\overline{\text{Did}}$ you $\underline{\text{hear}}$ him ↗ playing it?
Did you $\overline{\text{hear}}$ him ↗ playing it?
$\overline{\text{I}}$s it $\underline{\text{re}}$ally ↗ true?
Is it $\overline{\text{real}}$ly ↗ true?

§ 444. Before we go on to more detailed rules, what was said in §§ 431–432 should again be emphasized. Intonation in English shows the personal attitude of the speaker to his subject and his audience. Tune I expresses one kind of attitude and Tune II another. Tune I expresses firmness, finality, resolution and directness, but it may also at times sound somewhat off-hand and impolite. Tune II is a much friendlier and politer tune, partly because it suggests hesitation on the speaker's part; it connotes inconclusiveness, doubt and uncertainty; there is something tentative about it; it implies an appeal to the listener for his view. A good example is the phrase *I can't say I agree.* When said with this tune



it sounds very stern and means in effect "You're wrong". When said with the following tune



it expresses a friendly disagreement: the speaker is quite prepared to listen to the other point of view and even, perhaps, to become converted to it.

§ 445. Bearing in mind this difference between the two tunes, you can see that if one wants to make an authoritative statement of fact, Tune I seems the obvious intonation, but if one wants to ask a question, Tune II is in many cases more suitable. Yet this is not an absolute rule: if one makes a statement of fact which is not so much a sober utterance as a protest, as for instance, *$\overline{\text{I}}$ never said ↗ that*, Tune II is more natural; and if one utters what has the form of a question, *$\overline{\text{Isn't}}$ it a lovely ↘ day*, but is in fact a way of saying *$\overline{\text{What}}$ a lovely ↘ day*, Tune I must be used. You will understand, therefore, that the following rules should not be applied too mechanically. It is not the grammatical form, but the implied meaning, that determines the intonation.

§ 446. Tune I is used:

1. In Statements:

$\overline{\text{Pa}}$ris is the capital of ↘ France.
$\overline{\text{Man}}$ is a bundle of ↘ habits.
It had $\overline{\text{on}}$ly just stopped ↘ raining.

2. In Commands:

$\overline{\text{Shut}}$ the ↘ door, please.
$\overline{\text{Come}}$ ↘ here.
Re$\overline{\text{mem}}$ber what I've ↘ told you.

3. In Special Questions (that is, questions beginning with an interrogative word):

$\overline{\text{Where}}$ does he ↘ live?
$\overline{\text{Why}}$ don't you ↘ like it?
$\overline{\text{What}}$ are you going to ↘ do?

Note: Special questions tend to sound somewhat stern and imperative when said with Tune I, and some people prefer to say them with Tune II.

Closely allied to special questions are "dual" questions like *Do you want ˉblack or ↘ white coffee?* These are always said with Tune I.

When statements and commands contain an element of protest, they may be said with Tune II (see § 447 (3)).

§ 447. Tune II is used:

1. In General Questions (that is, questions requiring the answer *yes* or *no*):

ˉIs this ↗ right?
ˉDo you mind if I ↗ smoke?
ˉHave you been staying here ↗ long?

2. In Requests:

ˉDo shut the ↗ door.
ˉPass the ↗ bread, please.
ˉLet me know how you get ↗ on.

3. In utterances containing an element of protest or surprise:

(*a*) Statements:

ˉThat wasn't ↗ my idea.

(*b*) Commands:

ˉBe ↗ patient.

(*c*) Special questions "echoed":

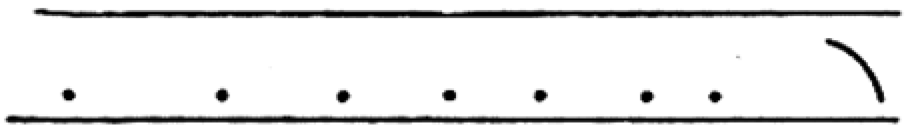
A asks: ˉWhose i↘dea was it?
B answers: ˉWhose i↗dea was it?

[meaning either (1) Surely you know that! or (2) Did I understand you to ask whose idea it was?]

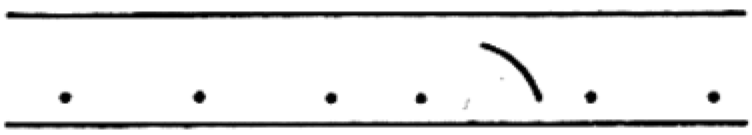
Note: Any utterance, whether or not it has the grammatical form of a question, is said with Tune II if it does duty for a general question: *ˉNear ↗ London?* [=Did you say you lived near London?].

OTHER TUNES

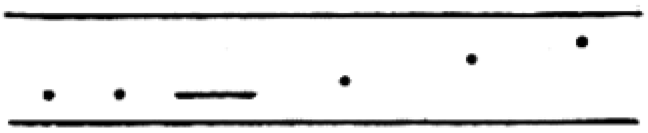
§ 448. Regular variations on Tunes I and II occur in utterances where the whole prominence is on one word, which is the only one that is stressed, and which consequently contains the nucleus. The head is on a low level pitch, and the type of tail, if there is one, depends on the nature of the nucleus. Examples are:



You must be feeling very tired.



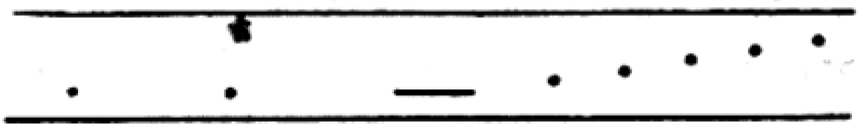
Try and find a better one.



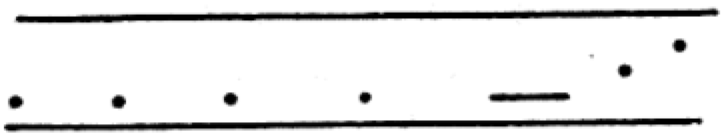
Is it always like that?

§ 449. Tune II with a low head is used with particular significance in two types of sentence:

1. A statement made with this tune always implies some unspoken thought, very often a tentative suggestion:

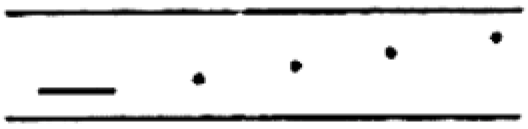


You learnt French very easily
[=then why not Italian?]



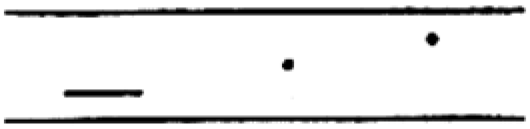
It was all right yesterday
[=then why not to-day?]

2. A special question said with this intonation implies that one is asking for the repetition of something. If instead of the normal intonation *Whose i\dea was it?* (see § 446 (3)) or the "echoing" intonation *Whose i/dea was it?* (see § 447 (3*c*)) one says

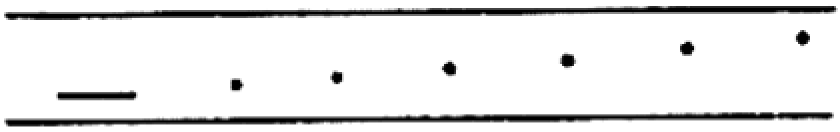


Whose idea was it?

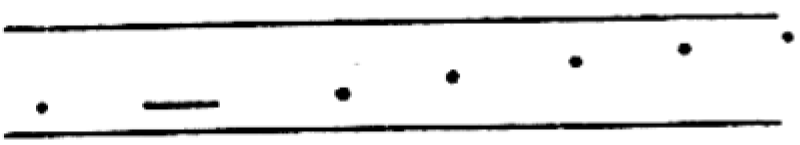
it implies "I know you have already told me, but I have forgotten (or I didn't catch it), so please repeat". Similarly:



What's your name?
[=I didn't catch it when you first said it]

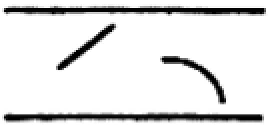


What did you say your name was?

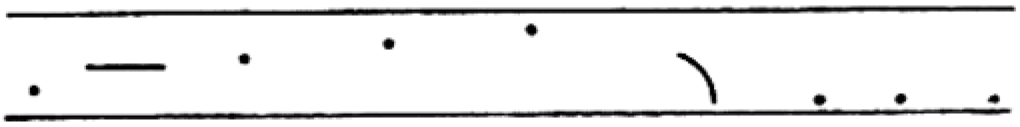


At what time did you go there?

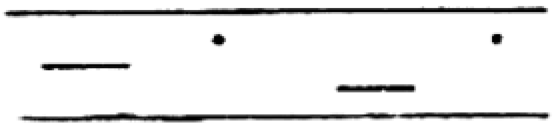
§ 450. If instead of the normal high head one uses a so-called climbing or *scandent* head, it usually implies a mood of cheerful sympathy or pleasant surprise. A scandent head begins on a medium pitch and rises towards the highest pitch; it may be preceded by one or more unstressed syllables. Examples are:



How nice!

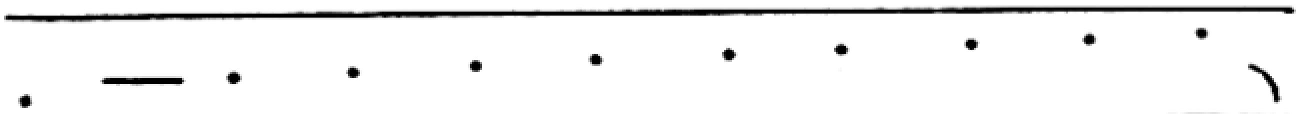


I wonder what they think about it.



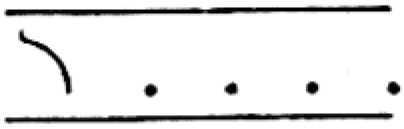
Can't you hear me?

Occasionally a long scandent head is used to express indignation, as in

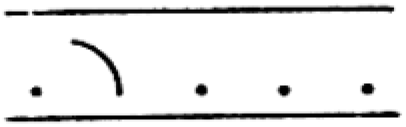


I never heard such impudence in all my life.

§ 451. If one wants to throw a word into special relief, one can use the method mentioned in § 448. In the sentence ***I don't think he knows*** any of the words can be emphasized by being made the nucleus of a Tune I, while the rest of the sentence is on a low level pitch:

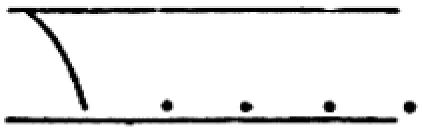


and

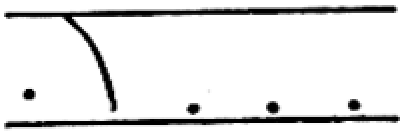


etc.

The emphasis can be made greater still by the use of an unusually high fall:

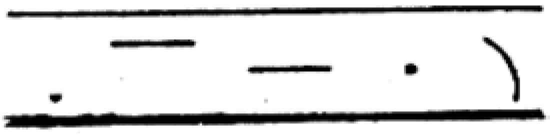


and

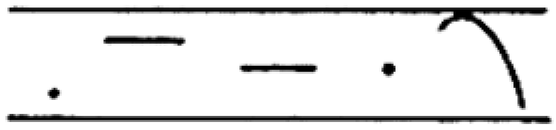


etc.

A high fall can also be combined with a high head; it still sounds emphatic, since it starts from a higher pitch than the last syllable of the head. Thus, the above sentence may be said with a high head, and yet *knows* can be emphasized by a high fall:

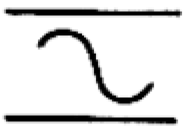


To increase the emphasis one may use a so-called *intensified* fall, as in

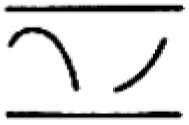


§ 452. A particular kind of emphasis may be obtained by the use of a tune with a special nucleus consisting of a fall followed by a rise. This tune is sometimes known as *Tune III*, and the sign which we place before the nucleus in simplified notation is ʋ. On the nucleus-syllable there is a fall, usually an intensified one. If the nucleus-syllable is the last in the utterance, the pitch rises again on that same syllable. If there is a tail, it takes part in the general movement, and in a long tail the final rise starts on the last (relatively) stressed syllable of the tail. The head, if there is one, may be high or low according to the usual rules. In the following examples we shall use both types of notation to make the structure of the tune quite clear; where the tail has more than one syllable, we shall use a secondary-stress mark in simplified notation before the syllable on which the final rise begins.

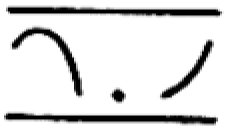
ʋNow



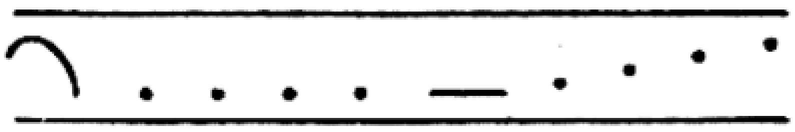
ʋSometimes



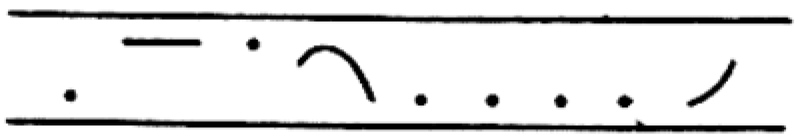
ʋI don't ˌmind



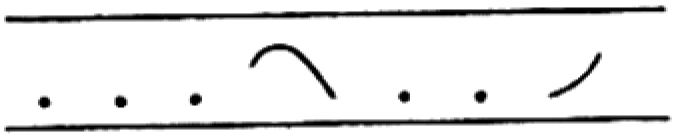
ʋI don't think you need ˌworry about it



He ˉhasn't ʋ definitely reˌfused



Some of the ˇothers might ˌknow



§ 453. The special significance of Tune III is hard to define. Like the statements mentioned in § 449 (1), sentences with Tune III imply something unspoken, but the intonation is not so tentative as Tune II; it is more self-assured. It combines in a sense the qualities of Tunes I and II, as was to be expected considering that it consists of a fall and a rise. The implication of a Tune III may be (among other things):

1. Contrast:

   I ¯can't do it ˇnow [but perhaps later on].

   ˇSome people ˌlike it [although you don't].

   ¯That's not what ˇI mean [though it may be what you mean].

2. Warning or threat:

   ¯Mind you don't ˇfall.

   ¯Don't be too ˇsure.

   And ¯if you ˇdon't . . . !

3. Encouragement:

   ˇThat's all ˌright.

   It ˇwon't take very ˌlong.

   I'm ˇsure it doesn't ˌmatter.

4. Hope or wish:

   I ˇhope it doesn't ˌrain.

   I ¯do ˇhope it will be all ˌright.

   I ˇwish he ˌwould.

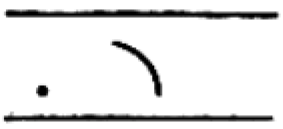
Note: With the intonation *I ¯hope it doesn't* ˇ*rain* the feeling of hope is less pronounced and a note of warning is sounded. Compare the examples in Group 2.

SOME COMMON PHRASES

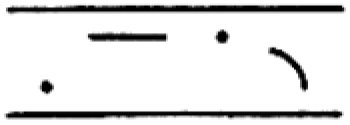
§ 454. You may find it useful to note specially the intonation of some everyday phrases. Since very often several intonations of the same utterance are possible, the following are just common ways of saying these phrases.

A. *When meeting somebody*

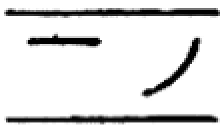
Good morning
Good evening



Good afternoon

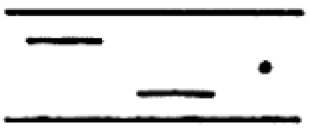


Hullo

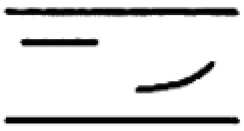


B. *When parting*

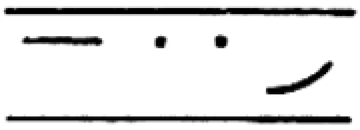
Good morning
Good evening



Good-bye
Good night



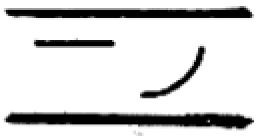
Good afternoon



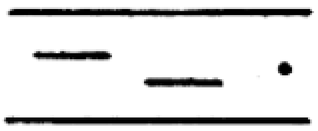
Note: The rise in farewell greetings is always a low one; it never reaches the pitch of the high head.

C. *Miscellaneous*

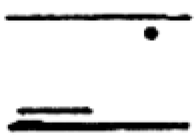
Yes, please



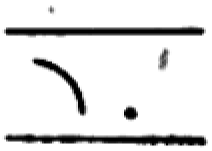
No, thank you

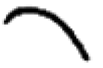


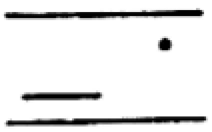
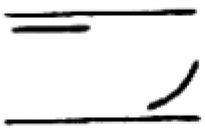
Thank you

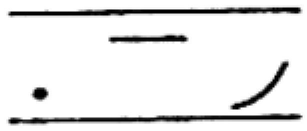


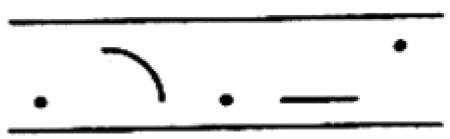
or

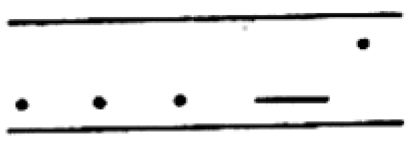


Note: The former intonation expresses little or no gratitude, but is usually just an acknowledgement of the receipt of something. To express really great gratitude one would use an intensified fall:  .

Sorry  or 

Excuse me 

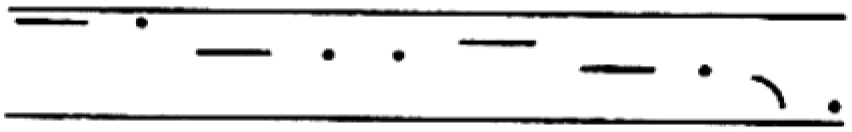
I beg your pardon
(as an apology) 

(requesting repetition of something previously said) 

SEQUENCES OF TONE-GROUPS

§ 455. Our speech very often consists not of isolated tunes like those described up to now, but of a succession of such tunes strung together, each with its own nucleus and possibly its head and its tail. A section of speech consisting of a single tune is known as a *tone-group*. Although a tone-group usually corresponds to a natural division in the meaning, the same length of speech may be subdivided differently into tone-groups according to individual preference or according to how fast or slow we speak. The faster we speak, the longer the tone-groups we use; in slow speech there are more pauses and more tone-groups. For instance, in rapid speech *All they do is to sit back and listen* could easily be said as one tone-group (Tune I) with a high head starting on *All* and a fall on *listen*. In slower speech one might have a division after *do*, thereby turning the utterance into two groups.

§ 456. Instead of cutting a long Tune I into two or more completely separate tone-groups, one can sometimes use a so-called *broken* head. This produces a partial division which does not destroy the unity of the tone-group. In a long gradual descent one can break off at a suitable point, where meaning and rhythm permit, and start a fresh descent from another high pitch, although seldom as high as the original starting-point. Thus, in the sentence quoted in § 455 one can break the descent after *do* and raise the pitch on the word *sit*:



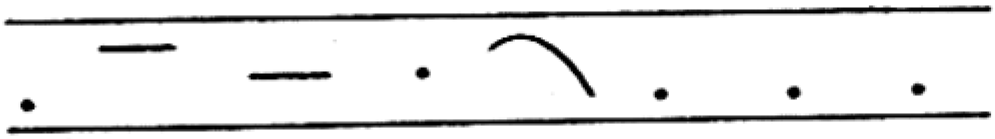
This has the effect of giving some slight degree of emphasis to *sit*, although not so much as it would have had if a new tone-group had started there. The sign for a broken head is ↑ placed before the syllable on which the pitch is raised. Here are some more examples in which the head may be broken in the manner indicated:

I $\overline{\text{wo}}$nder what made her marry that ↑ ugly little ↘fellow.
$\overline{\text{No}}$body can expect him to ↑ give up his habits for ↘ her sake.
$\overline{\text{Th}}$is letter was the ↑ only clue the police could ↘ find.

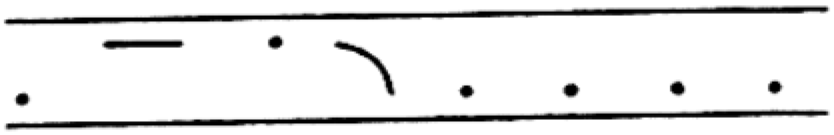
One may even, if a head is very long, break it at several points, as in:

The old forge stood a ↑ little way apart from the ↑ other houses in the ↘ village.
My partner has taken in ↑ recent years to wearing a ↑ black silk ↘ stock.

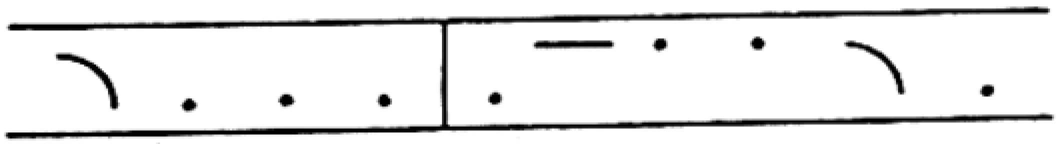
§ 457. In certain well-defined cases we cannot subdivide a sentence. Parenthetical insertions like *he said*, *she asked*, *he observed sternly*, *we replied at once*, *I thought to myself*, and so on, are not as a rule separate tone-groups, but are part of the tail of the preceding group. Examples are:



I can't find my mother, she cried.

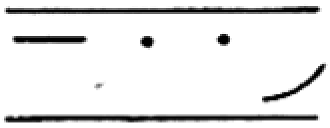


I don't agree, he said at last.

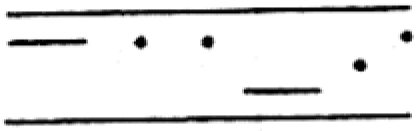


This, it appears, is all it amounts to.

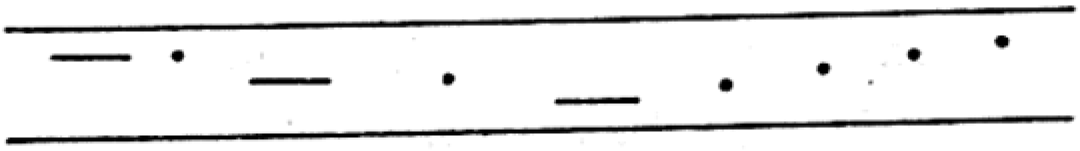
§ 458. If such a parenthetical insertion follows a Tune II, it takes part in the rise, and the intonation of the first part of the tone-group has to be adjusted accordingly. Thus, while *Don't you agree*? by itself is normally pronounced like this



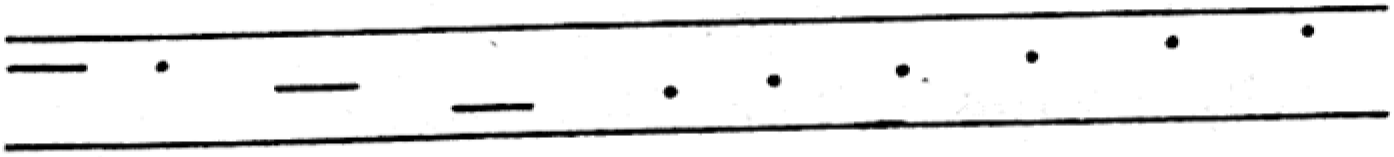
(that is, with the whole rise on the final syllable), if *he asked* is added, the complete tone-group looks like this



Similarly, we say



Shall I fetch your coat? he suggested.



Are you quite sure? came a voice from the dark.

§ 459. If a sequence of words is divided into completely separate tone-groups, how does one determine which tune to use in each group? It is necessary here to distinguish two principles in the joining of tone-groups, *co-ordination* and *subordination*. When two tone-groups are felt to be of equal weight and value, they are co-ordinated, and this is shown in the intonation; when one group is felt to be more important than the other or others, this too is shown in the intonation. This division according to importance is largely a personal and subjective one, relatively independent of the grammatical division into main and subordinate clauses. Consequently the same sentence often lends itself to different interpretations.

§ 460. *Co-ordination.* Parts of a sentence which are felt to be parallel are given the same intonation:

I've $\overline{\text{just}}$ seen ↘ Brown, the ↘ doctor.
Have you seen ↗ Brown the ↗ doctor?
It may be ↘ green, or ↘ blue.

In these examples the second tone-group is added as a kind of afterthought to something which is complete in itself. Altogether, afterthoughts are generally given the same intonation as that to which they are added:

I $\overline{\text{saw}}$ ↘ Jones ↘ yesterday.
$\overline{\text{Did}}$ you see ↗ Jones ↗ yesterday?

§ 461. In an enumeration the various parts except the last have the same intonation. The last part always has Tune I, the rest usually have Tune II:

↗ one, ↗ two, ↗ three, ↗ four, ↘ five.
↗ Europe, ↗ Africa and ↘ Asia.

Occasionally a series of Tune I's is used:

↘ one, ↘ two, ↘ three, ↘ four.

In the latter case each part is treated as if it were the last, and the next one is added as an afterthought.

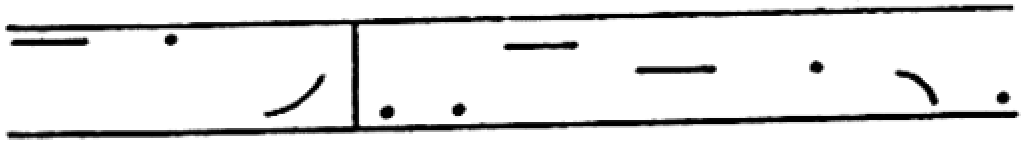
§ 462. If two parallel parts of a sentence are contrasted, because one of them is negatived, this may be expressed by a combination of Tune I and Tune II (or Tune III). The positive part always has Tune I. Examples are:

↘ Monday, $\overline{\text{not}}$ ↗ Tuesday.
↘ Monday, $\overline{\text{not}}$ ↷ Tuesday
$\overline{\text{Not}}$ ↗ Tuesday, ↘ Monday.
$\overline{\text{Not}}$ ↷ Tuesday, ↘ Monday.

But one can also use Tune I for both parts:

↘ Monday, $\overline{\text{not}}$ ↘ Tuesday.

§ 463. *Subordination.* If we divide a sentence like that quoted in § 455 into two tone-groups, the most natural intonation is Tune II in the first group and Tune I in the second:



All they do is to sit back and listen.

The rising tone on *do* shows that the first part of the utterance is incomplete and thus serves to link the two parts. The second part completes the sentence and give the utterance as a whole the general character of a Tune I, the tune which it has when spoken as one tone-group. The first part is thus subordinate to the second.

§ 464. Further illustrations of this principle are:

$\overline{\text{When}}$ we ar↗rived | the $\overline{\text{mee}}$ting was ↘ over.
I re$\overline{\text{mem}}$ber the ↗ thing | as $\overline{\text{if}}$ it had happened ↘ yesterday.

They ¯live in that large ↗house | on the ¯other side
of the ↘bridge.

In the last example the inclination to subordinate the first part to the second is less strong. Both parts are relatively long, and the first could easily stand alone as a separate utterance; they might both be said with Tune I. In that case the second part would be spoken as an afterthought (see § 460), and the two parts would thus be co-ordinated.

§ 465. Corresponding to the division of a Tune I into several tone-groups as described in § 463, we can sometimes split a Tune II into two groups; but this is less common, since the head of a Tune II is not usually so long. Take as an example:

I ¯don't think he ought to go when he is so ↗busy.

This may be divided as follows:

I ¯don't think he ought to ↘go | when he is so ↗busy.

The first part is a simple statement with Tune I; but the addition of Tune II gives the whole utterance that general character of hesitation and reservation which the undivided tone-group has. Here, as in § 463, the second part has the same character as the complete undivided sentence.

§ 466. Other examples of divided Tune II's are:

He ¯catches the ten to ↘eight | when he is ↗early enough.
¯Did you stay at a ho↘tel | when you were in ↗Italy?
Even if you ↘do pay extra | you don't see any ↗more.

It is also sometimes possible to use Tune II twice:

Did you stay at a ho↗tel | when you were in ↗Italy?

This then becomes an example of co-ordination (see § 460).

§ 467. We can summarize §§ 463–466 by saying that there is a tendency in a sequence of two closely linked tone-groups to give the final tone-group a tune which expresses the character of the whole utterance, whereas the first tone-group tends to have the opposite tune.

§ 468. When, less often, a sequence consists of more than two tone-groups, the same principle applies:

> The stranger drew up | leapt off his horse | and ran up the steps to the bank.

The combination I+I+I (three co-ordinated groups) is rare, since it sounds very monotonous. II+I+I is not natural in this particular sentence, since it creates a break in the story at a point where it should be moving forward quickly. I+II+I and II+II+I are both natural. The final tone-group is invariable, since this expresses the character of the whole utterance.

APPENDICES

Appendix A

SPELLING

In Part II of this book, where we dealt with individual sounds, examples were given of the various ways of spelling them. Do not be misled by the multiplicity of spellings into thinking that there is no method at all in English orthography. In many cases one can tell quite accurately from the spelling how to pronounce a word. The reverse is less often true: one cannot easily infer the spelling of a word from the way it is pronounced.

In determining the pronunciation of a word from its spelling, vowels usually give more trouble than consonants. You will find the following points useful.

I. *Unstressed syllables:*

Remember what was said in §§ 403–404 about the lack of stress and its effect on vowel quality.

II. *Stressed syllables:*

1. Remember what was said in §§ 167, 171, and 175 about the difference between *slat* and *slate*, between *hop* and *hope*, and between *bid* and *bide*. A similar distinction is made in words spelt with *e* or *u*; thus *met* has [e] but *mete* has [iː], and *jut* has [ʌ] but *jute* has [uː]. Further examples: *red* [e] but *cede* [iː], and *cub* [ʌ] but *cube* [juː]. In all these pairs the mute *e* serves to indicate what is popularly known as a "long vowel", although, in fact, in the first three cases it is a diphthong. Important

exceptions to the above rule are: *gone* [gɔn], *shone* [ʃɔn] and *done* [dʌn].

2. If another vowel follows, we can no longer differentiate by means of a mute *e*. Instead we make the same distinction by writing a double letter for the consonant, though it remains a single sound, when the preceding vowel is short. Thus, corresponding to *slat* and *slate* we have *latter* [æ] and *later* [ei], and similarly *tiller* [i] and *tiler* [ai], *hopping* [ɔ] and *hoping* [ou], and *cutter* [ʌ] and *cuter* [ju:]. This is by no means an infallible rule: sometimes we have a short vowel before a consonant represented by a single letter, especially in words of Latin origin, such as *vilify* [vilifai] and *competitor* [kəm'petitə]. Nevertheless, it is a useful rule to remember.

3. Where the consonant involved is *r*, matters are more complicated. In pairs like *star* [ɑ:] and *stare* [ɛə], *confer* [ə;] and *interfere* [iə], *stir* [ə:] and *fire* [aiə], and *occur* [ə:] and *cure* [juə], the mute *e* does serve a purpose, but the distinction is not between a short and a long vowel, but between a long pure vowel and a diphthong. With *or* the use or omission of an *e* makes no difference to the pronunciation; *store* and *abhor* both have [ɔ:].

4. If *-ed* or *-ing* or a derivative *-y* is added, the *r* is doubled after a long pure vowel but not after a diphthong. Thus, we have *starred* and *starring* [ɑ:] but *stared* and *staring* [ɛə], *conferred* and *conferring* [ə:] but *interfered* and *interfering* [iə], *stirring* [ə:] but *firing* [aiə], *occurring* [ə:] but *curing* [juə]. Similarly, we have *starry* from *star*, *firry* from *fir*, but *fiery* from *fire*.

5. Before any other unstressed ending or a non-derivative *-y* a single *r* indicates a preceding diphthong (or [ɔ:]), whereas *rr* indicates a short vowel. Thus one says *parent* [ɛə] but *barrel* [æ], *interference* [iə] but *ferry*

[e], *spirant* [aiə] but *squirrel* [i], *jury* [uə] but *curry* [ʌ], and *story* [ɔ:] but *sorry* [ɔ]. Notice that *occurring* has [ə:] but *occurrence* [ʌ] in conformity with rules 4 and 5. Similarly, *deterring* has [ə:] but *deterrent* [e]. Nevertheless, there are some exceptions to this rule, particularly in words with *or*. Though *floral* regularly has [ɔ:], *florid*, *florist*, *coral* and *moral* have [ɔ]. We also have [ɔ] in *Doric*, *Doris*, *Horace* and *Florence*. Usually nowadays one uses [æ] in *apparent* [ə'pærənt].

Finally, for your revision you may find the following list of spellings useful. The references are to paragraphs in which examples occur.

a	[i], 95, 410; [e], 99; [æ], 104; [ɑ:], 109; [ɔ], 113; [ɔ:], 117; [ə], 149, 289, 403, 404, 424; [ei], 167, 410.
ae	[i:], 88.
aer	[ɛə], 195.
ai	[e], 99; [æ], 104; [ei], 167.
aig	[ei], 167.
aigh	[ei], 167.
air	[ɛə], 195.
al	[ɑ:], 109; [ɔ:], 117.
ar	[ɑ:], 109; [ɔ:], 117; [ə], 149, 404; [ɛə], 195.
are	[ɑ:], 109; [ə], 424; [ɛə], 195.
au	[ɑ:], 109; [ɔ], 113; [ɔ:], 117; [ou], 171.
augh	[ɑ:f], 109, 246; [ɔ:], 117.
aw	[ɔ:], 117.
ay	[i:], 88; [e], 99; [ei], 167.
b	[b], 227; silent, 227.
c	[k], 240; [s], 256.
ce	[ʃ], 270, 357.
ch	[k], 240; [ʃ], 270; [tʃ], 272; [dʒ], 273.
ci	[ʃ], 270, 357.
ck	[k], 240; silent, 370.

d	[d], 234; [dʒ], 362; silent, 234, 367, 368.
de	[dj], 362; [dʒ], 362.
dge	[dʒ], 273.
di	[dj], 362; [dʒ], 362.
e	[i:], 88; [i], 95, 385, 403, 424; [e], 99; [ə], 149, 289, 353, 354, 411, 424; [j], 331.
ea	[i:], 88; [e], 99; [ei], 167; [iə], 188.
ear	[ɑ:], 109; [ə:], 140; [iə], 188; [ɛə], 195.
eau	[ju:], 128; [ou], 171.
ed	[t], [d], or [id], 392–394.
ee	[i:], 88; [i], 95.
eer	[iə], 188.
ei	[i:], 88; [i], 95; [e], 99; [ei], 167.
eigh	[ei], 167; [ai], 175.
eir	[iə], 188; [ɛə], 195.
eo	[i:], 88; [e], 99.
er	[ɑ:], 109; [ə:], 140; [ə], 149, 404.
ere	[ə:], 140; [ə], 424; [iə], 188; [ɛə], 195, 424.
et	[ei], 167.
eu	[u:], 128; [ju:], 331; [iə], 188.
ew	[u:], 128, 332; [ju:], 331.
ewe	[ju:], 331.
ey	[i:], 88; [ei], 167.
f	[f], 246; [v], 247.
g	[g], 241; [dʒ], 273; silent, 241.
ge	[ʒ], 271; [dʒ], 273.
gh	[g], 241; [f], 246.
gu	[g], 241, 327; [gw], 327.
h	[h], 338; silent, 338.
i	[i:], 88; [i], 95; [ə], 424; [ai], 175; [j], 331.
ie	[i:], 88; [i], 95; [e], 99; [ai], 175.
ier	[iə], 188.
igh	[ai], 175.
ir	[ə:], 140.

j [dʒ], 273.
k [k], 240; silent, 240.
l [l], 307; silent, 307.
m [m], 286; silent, 286.
n [n], 290; [ŋ], 297; silent, 290.
ng [ng], 297; [ŋ], 297; [ŋg], 297.
o [i], 95; [ɔ], 113; [u], 124, 386, 424; [u:], 128; [ʌ], 135; [ə], 149, 289, 403, 404, 424; [ou], 171.
oa [ɔ:], 117; [ou], 171.
oar [ɔ:], 117; [ə], 149.
oe [i:], 88; [u:], 128; [ou], 171.
oi [ɔi], 183.
oo [u], 124; [u:], 128; [ʌ], 135.
oor [ɔ:], 117; [uə], 203.
or [ɔ:], 117; [ə:], 140; [ə], 149, 404, 424.
ot [ou], 171.
ou [ɔ:], 117; [u:], 128; [ʌ], 135; [ə], 424; [ou], 171; [au], 179.
ough [ɔf], 246; [ɔ:], 117; [u:], 128; [ʌf], 246; [ou], 171; [au], 179.
oul [u], 124; [ə], 424.
our [ɔ:], 117; [ə:], 140; [ə], 149, 404, 424; [uə], 203.
ow [ou], 171; [au], 179.
oy [ɔi], 183.
p [p], 226; silent, 226, 353.
ph [f], 246; [v], 247.
qu [k], 240, 327; [kw], 327.
r [r], 316–318; silent, 316–318.
s [s], 256, 354; [z], 257, 353, 406; [ʃ], 270, 357, 358; [ʒ], 271, 360; [s], [z], or [iz], 389–390.
sci [ʃ], 270, 357.
sh [ʃ], 270.
si [ʃ], 270; [ʒ], 270, 271, 360.
ssi [ʃ], 270.

t [t], 233; [tʃ], 272, 361; silent, 233.
tch [tʃ], 272.
te [tʃ], 272.
th [t], 233; [θ], 251; [ð], 251; silent, 252.
ti [ʃ], 270; [tʃ], 272.
tz [s], 256.
u [i], 95; [e], 99; [u], 124; [ju], 331; [uː], 128, 332; [juː], 331; [ʌ], 135; [ə], 149, 404, 424; [w], 327; silent, 327.
ue [uː], 128, 332; [juː], 331.
ui [i], 95; [uː], 128, 332.
ur [əː], 140; [uə], 203, 332; [juə], 331.
ure [ə], 149, 357; [uə], 203; [juə], 331.
uy [ai], 175.
v [v], 247; [f], 354.
w [w], 327; silent, 328.
wh [w], 326; [h], 328, 338.
x [ks], 407; [gz], 407.
y [i], 95; [ai], 175; [j], 331.
yr [əː], 140.
z [z], 257.

Appendix B

PHONEMES

We said in § 13 that the fundamental principle of phonetic transcription is that each sign should always stand for one particular sound and that each sound should always be represented by the same sign. You may have wondered at times in reading this book whether we were really being true to that principle. After all, there are two varieties of [ə] (see § 149) both represented by the same symbol; similarly, there are two types of [l] (see § 302), for both of which we use the same symbol; and there are as many different [h] sounds as there are vowels in English (see § 336), and yet we have only one symbol for them all.

The first point to observe is that these different kinds of [ə] and [l] and [h] are mechanical variants depending entirely on the adjacent sounds. In certain surroundings, following well-defined rules, we use a particular type of [ə] and [l] and [h]. Provided we know these rules, we can interpret the phonetic symbols correctly.

The second point to observe is that because the different [h] sounds, etc., are mere mechanical variants, they belong closely together and form one group of sounds, the [h] group or, as one often says, the [h] *phoneme* [founiːm]. When one goes into the question, one finds that in fact all speech sounds are influenced to some extent by their surroundings. A [p] is less aspirated in an unstressed syllable than in a stressed one (§ 221); a [b] is only partially voiced in initial and final positions (see §§ 224–225); a long vowel is less long before a voiceless consonant (§ 82); [m], [n], [ŋ] and [l] are longer after a short vowel than after a long one (§ 387); and so on and so forth. All the so-called "sounds" that we have been discussing in this book are in reality groups of sounds belonging closely together; they are phonemes.

But, you may say, since all front vowels are closely related, do they also belong to the same phoneme? And since all plosives have a great deal in common, should we not class [p] and [t] and [k] as one phoneme instead of as three separate sounds? The important point is that [p], [t] and [k] are not mechanical variants depending on the surrounding sounds; they can in fact occur in exactly the same surroundings, as in the words *pea*, *tea* and *key*, where they serve to distinguish entirely different meanings. The test to apply when one is in doubt about two sounds is to see whether they can be used to distinguish different words from each other. *Heat* [hiːt] and *hit* [hit] are separate words with different meanings; consequently [iː] and [i] belong to different phonemes.

You will now understand that when we say that English has twenty vowels and twenty-two consonants, what we really mean is twenty vowel phonemes and twenty-two consonant phonemes. Similarly, when we said in § 3 that Spanish has five vowels, we should really have said five vowel phonemes. When we study the sounds of different languages and compare them, it is usually the phonemes that we compare. Any language has a vast number of sounds if we include all variants, but they can be grouped together into a relatively small number of phonemes.

Since the number of phonemes differs in different languages, it may happen that sounds belonging to the same phoneme in one language belong to different phonemes in another. An aspirated and an unaspirated (or slightly aspirated) *p* belong to the same phoneme in English; but in some African languages aspirated and unaspirated *p* serve to distinguish words from each other and so belong to different phonemes. Most African languages have only one *a* phoneme; but English has two phonemes in that neighbourhood, [æ] and [ɑː]. *Cat* and *cart* mean entirely different things.

The native speakers of a language are often entirely unaware of the variations they make within one and the same phoneme, since these are quite mechanical. An Englishman imagines that he says the same kind of [h] sound in all positions, whatever the vowel that follows. In learning another language one must realize that variations in one's own speech which have no significance, and of which one may not even be aware since they belong to the same phoneme, may make all the difference to the meaning of an utterance in the language one is trying to learn. If an African were to vary the position and the length of the *a* sound in his own language, it might make his speech sound a little strange, but it would not usually make any difference to the meaning; nor would it usually make much difference if he were to vary his *ɔ* (*o*) sound a little. But it makes a great difference in English whether you say *He parted* [pɑ:tid] *the angry dogs* or *He patted* [pætid] *the angry dogs*, and whether you say *The police and the robbers exchanged shots* [ʃɔts] or *shorts* [ʃɔ:ts].

Appendix C

PHONETIC TRANSCRIPTION

The form of transcription used in this book is of the so-called *broad* variety. The point where this system differs from *narrow* transcription is in the rendering of the vowels. Here is a comparative table of the English vowels in broad and narrow transcription:

	1.	2.	3.	4.	5.	6.	7.	8.	9.	10.
broad	i:	i	e	æ	ɑ:	ɔ	ɔ:	u	u:	ʌ
narrow	i	ɪ	ɛ	æ	ɑ	ɒ	ɔ	ʊ	u	ʌ

	11.	12.	13.	14.	15.	16.	17.	18.	19.	20.
broad	ə:	ə	ei	ou	ai	au	ɔi	iə	ɛə	uə
narrow	ɜ	ə	eɪ	oʊ	aɪ	aʊ	ɔɪ	ɪə	ɛə	ʊə

The chief difference, as you can see, is in the representation of vowel pairs like Nos. 1 and 2, 6 and 7, etc. The sounds of these vowel pairs differ from each other in two ways, in quality and in quantity (length). No. 1 is a long close vowel, and No. 2 is a short vowel near the half-close position. Now what the broad system does is to mark the difference in quantity by putting a length-mark after No. 1, while the narrow system marks the difference in quality by using two different vowel symbols. The idea in either case is that, since the two characteristics of quality and quantity go together, it is enough for most purposes to mark only one of them.

The thing to beware of in using the broad and narrow systems together is the confusion of symbols which mean different things in the two systems. Thus the symbol [i] in broad script means No. 2, but in narrow script No. 1; the symbol [ɔ] in broad script means No. 6, but in narrow script No. 7; and the symbol [u] in broad script stands for No. 8, but in narrow script for No. 9.

Each of the systems, broad and narrow, is sometimes further elaborated. Thus, although it is not strictly necessary, we may add length-marks to the symbols of the narrow system. That enables us to distinguish between a really long No. 1 [iː] and a short vowel with the same quality [i], such as does not normally occur in English, though it is found in the word *live* as pronounced by many Africans. We may even introduce an extra length-mark [ˑ] to indicate half-length, as found before voiceless consonants (§ 82). In the broad system the normal length-mark [ː] usually does duty for half-length as well, since the latter is an automatic variant occurring only in well-defined positions.

Altogether the narrow system allows us to indicate more variants and shades of pronunciation than the broad system. The broad system has the advantage of being relatively simple, while at the same time it indicates adequately all the normal sounds of "R.P.". The broad system may be simplified still further. Instead of [æ] and [ɑː] one may write [a] and [aː], and instead of [ɔ] and [ɔː] one may write [o] and [oː]. One may even do away with the length-mark and instead of [iː] and [uː] write [ii] and [uu], and so on.

Most books on English phonetics use some form of broad transcription similar to that adopted in this book. The very same kind as in this book has been used by Daniel Jones in *An Outline of English Phonetics* and *An English Pronouncing Dictionary*, and by J. D. O'Connor in *New Phonetic Readings*. Practically the same type is found in H. E. Palmer's *A Grammar of Spoken English*. I. C. Ward, on the other hand, in *The Phonetics of English* uses the narrow system with length-marks added, while P. A. D. MacCarthy in his *English Pronunciation*, *An English Pronouncing Vocabulary* and *English Conversation Reader* has adopted a simplified broad transcription. If you have studied the above explanations carefully, you should have no difficulty in using any of these books or any other book on English pronunciation. The important thing is to make sure before you consult a book on phonetics that you know what system of transcription has been adopted.

Appendix D

BOOKS ETC. FOR FURTHER STUDY

(The type of transcription used is indicated in square brackets.)

1. *Textbooks*

W. S. Allen, *Living English Speech*. London: Longmans.

L. E. Armstrong and I. C. Ward, *A Handbook of English Intonation*. Cambridge: Heffer [narrow].

D. Jones, *An Outline of English Phonetics.* Cambridge: Heffer [broad].

——, *The Pronunciation of English.* Cambridge University Press [broad].

R. Kingdon, *The Teaching of English Intonation*, reprinted from *English Language Teaching*, vols. II and III (published by the British Council, London).

P. A. D. MacCarthy, *English Pronunciation.* Cambridge: Heffer [simplified broad].

W. Ripman, *English Phonetics.* London: Dent [narrow].

I. C. Ward, *The Phonetics of English.* Cambridge: Heffer [narrow].

H. E. Palmer's book *A Grammar of Spoken English* (Cambridge: Heffer) is a grammar on a phonetic basis, using phonetic symbols throughout [broad].

2. *Pronouncing Dictionaries*

D. Jones, *An English Pronouncing Dictionary.* London: Dent [broad].

P. A. D. MacCarthy, *An English Pronouncing Vocabulary.* Cambridge: Heffer [simplified broad].

Hornby, Gatenby and Wakefield's *The Advanced Learner's Dictionary of Current English* (Oxford University Press), though not strictly a pronouncing dictionary, gives phonetic transcription of all entries in the same type of phonetic script as has been used in this book.

3. *Phonetic Readers*

D. Jones, *Phonetic Readings in English.* Heidelberg: C. Winter [broad].

P. A. D. MacCarthy, *English Conversation Reader.* London: Longmans [simplified broad].

J. D. O'Connor, *New Phonetic Readings.* Berne: A. Francke [broad].

H. E. Palmer and F. G. Blandford, *Everyday Sentences in Spoken English*. Cambridge: Heffer [narrow].

W. Ripman, *Specimens of English*. London: Dent [narrow].

Texts in phonetic transcription are also included in the following textbooks: Armstrong and Ward, *A Handbook of English Intonation*; D. Jones, *The Pronunciation of English*; and MacCarthy, *English Pronunciation*.

4. *Gramophone Records*

Sets of gramophone records are available for use with some of the above books, namely those by Armstrong and Ward, MacCarthy (*English Pronunciation* and *English Conversation Reader*), D. Jones (*Phonetic Readings*), and Palmer and Blandford. The first set is obtainable from the publisher; the second, third and fifth from the Linguaphone Institute, London; and the fourth from Otto Sperling, Stuttgart.

As part of the B.B.C. "English by Radio" course, J. D. O'Connor has prepared a set of gramophone records on English Intonation, which may be obtained from the British Broadcasting Corporation, Bush House, Aldwych, London, W.C. 2.

The cardinal vowels have been recorded by Daniel Jones: Linguaphone DAJO 1–2, and H.M.V. No. B 804.

The English vowels have been recorded by A. Lloyd James as part of the Linguaphone English Course. The record may also be bought separately.

5. *General*

On the whole question of learning (and teaching) another language, and the problems that this presents, see P. D. Strevens, *Spoken Language* (London: Longmans), where further lists of books and gramophone records will be found.

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